

THE
SAMSKRITA RANGA ANNUAL
II
1959—60



THE SAMSKRITA RANGA
MADRAS

1961

C O N T E N T S

	Pages
Annual Report and Audited Statement of Accounts, 1959-60	1—7
Members' List	8—16
Kūṭiyāṭtam: The staging of Sanskrit plays in the traditional Kerala theatre — <i>Dr. K. Kunjunni Raja</i>...	17—52
Kālidāsa as a Dramatist — <i>Dr. V. Raghavan</i>	53—56
Āśādbāsya prathama-divase — <i>Dr. Raghavan</i>	57—59
Mahāśvetā — <i>Dr. V. Raghavan</i>	60—62
Punarunmeṣaḥ — <i>Dr. V. Raghavan</i>	63—72
A Bibliography of English Translations of Sanskrit Dramas — <i>Dr. V. Raghavan</i>	73—88
Sanskrit dramatic features on the A. I. R. — <i>C. S. Sundaram</i>	89—91
Productions of the Samskrita Ranga, Madras	91—100
Sanskrit Drama — News and Notes	101—103
Sanskrit Drama and Dramaturgy : Notices of some new publications	104—109



Dr. S. Radhakrishnan Vice-President of India, with the participants of the *Ranga's Malavikagnimitra* production at the Summer Drama Festival, New Delhi, May 1960



The Hon'ble Shri Morarji Desai speaking at the Ranga's production of *Malavikagnimitra* at the All India Fine Arts and Crafts Society, New Delhi, May 1960.

THE SAMSKRITA RANGA

ANNUAL REPORT

1959-1960

The first Annual Report of *The Samskrita Ranga* which, as an organisation, was founded on 16th November 1958, was presented at the General Body meeting of the *Ranga* on 29th November, 1959, when the *Ranga* celebrated its first anniversary and staged the one-act Sanskrit play *Snusha Vijaya*. We have great pleasure in presenting now this Second Report of the activities of the *Ranga* for the year ending with 15th November, 1960, on the occasion of the celebration of its second annual day.

In our First Annual Report, pertaining to 1958-59, we had given an account of how the *Ranga* came to be founded by a group of Sanskrit enthusiasts under the direction of Dr. V. Raghavan. Since then the group has been expanding, as also its activities, and it is with a sense of pleasure and pride that we give below an account of our activities during the year under report.

Malavikagnimitra Again

The most notable activity of the *Ranga* during the year is the staging of dramas at Delhi, Madras and Ujjain.

The Song and Drama Division of the Central Ministry of Information and Broadcasting invited the *Ranga* to present at their Summer Drama Festival in Delhi, Kalidasa's *Malavikagnimitra*. The drama was staged under their auspices at the Talkatora Gardens, New Delhi, on the 10th of May 1960. Dr. S. Radhakrishnan, Vice-President of India, presided on the occasion and the audience included many Sanskrit scholars and those connected with theatre movement. The production received wide approbation by scholars and drama-critics for the care with which the classic had been studied and the settings, costume, music, dance etc, had been suitably designed. Dr. Radhakrishnan, referring to the Sanskrit dramas he had seen earlier in Bombay and in Delhi on that occasion, observed that there was a revival of Sanskrit dramaturgy in the country, and complimented the *Ranga* on their production and Dr. Raghavan on his attainments and contributions in varied fields of cultural activity.

According to the requirements of the Ministry, Dr. Raghava presented also on the occasion a new short piece in Sanskrit written by him and designed to rouse public awareness in the problems attending developmental activities in Free India. The Sanskrit piece, which chose for its theme development of cultural fields, ended with a new composition depicting the history and spirit of Indian culture down the ages to the present day, which was sung and rendered in *abhinaya*.

The *Malavikagnimitra* was repeated under the auspices of the All India Fine Arts and Crafts Society, New Delhi, in their own theatre on the Old Mill Road, on the 11th May. The Hon'ble Sri Morarji Desai who presided at the second performance stressed the usefulness of Sanskrit drama to popularise Sanskrit.

Vikramorvasiya

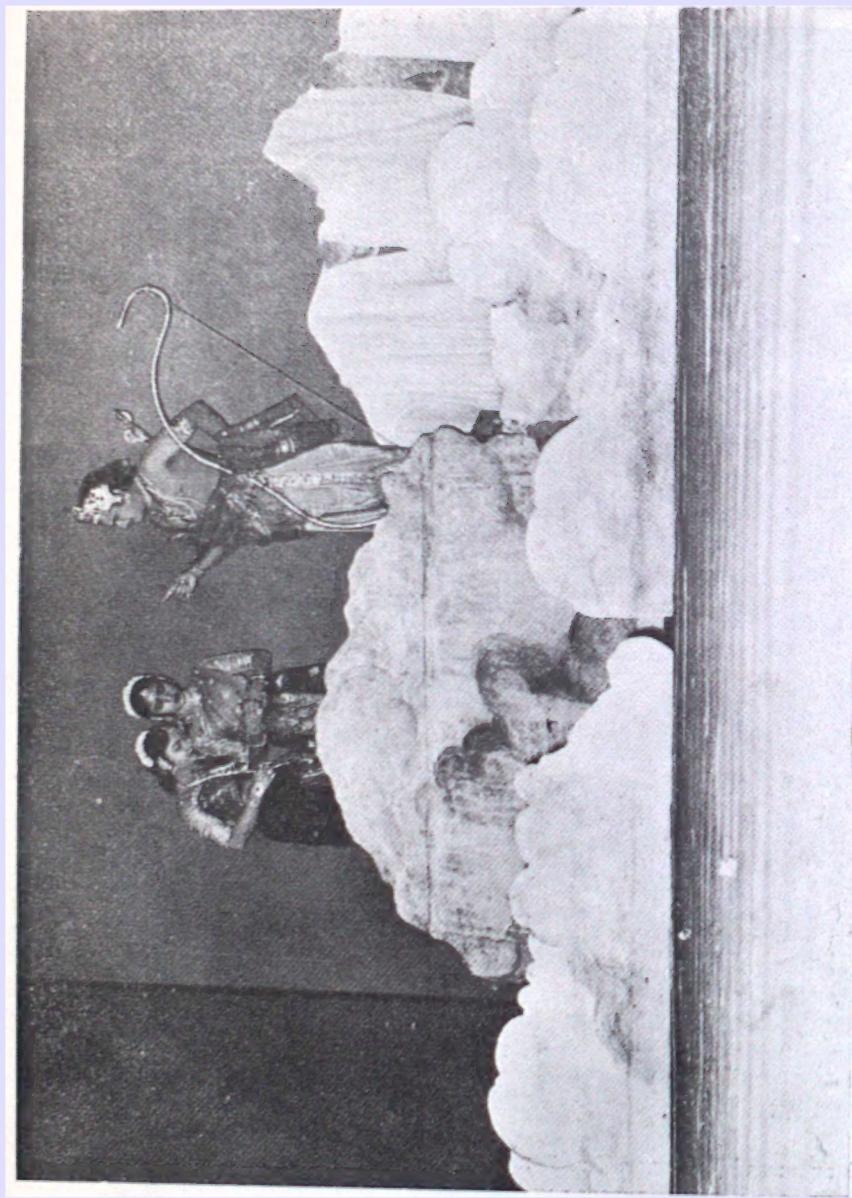
The All India Kalidasa Festival, Ujjain, sponsored by the Madhya Pradesh Government, invited the *Ranga* again this year to present Kalidasa's *Vikramorvasiya*. The *Ranga* staged the drama at Ujjain on the 3rd November, 1960. The drama was witnessed by a very large audience, and was again acclaimed as the best production of the Festival. Special sets had been prepared for the play and an effort was made to make as much use as possible of the *dhruba-song* lyrics of Act IV of the drama preserved in some recensions.

A.I. R. Productions

The *Ranga* continued during this year its regular activity of presentation of Sanskrit dramas and scenes therefrom over the All India Radio, Madras. On 30th January, 1960, the *Ranga* broadcast the Comic Prelude to Act III in Harsha's *Nagananda*. On 27th June, 1960, the social comedy *Snusha Vijaya* of Sundararaja Kavi was presented as a full length Magazine Programme of 45 minutes' duration. On 1st November, another Magazine Programme, prepared and produced by the President of the *Ranga*, was broadcast in connection with the Kalidasa Celebrations of the A.I.R. The whole programme was based upon Kalidasa's *Raghuvamsa* and comprised besides the editor's Introduction on Kalidasa, a dramatic presentation by the *Ranga* of the story of the abandonment of Sita, *Sitaparityaga*, and the narration by Lava and Kusa of the Ramayana as sung of by Kalidasa in cantos 10 to 14 of the *Raghuvamsa*. There was also a talk by the President of the *Ranga* on 'Kalidasa as a Dramatist' as part of the A.I.R.'s features for Kalidasa Celebrations. The text of this talk is reproduced in this *Annual*.



Vikramorvashiya participants in the All India Kālidāsa Festival, Ujjain, 1960, with
Pt. Surya Narain Vyas and other members of the Local Committee.



From the Ranga's *Vikramorvaziya* produced in the Madras Music Academy's 34th Conference



From the Ranga's *Vikramorvassya*, produced in the Madras Music Academy's 34th Conference



Dr. C. P. Ramaswami Iyer speaking at the Ranga's *Vikramorvastya* production at the Madras Music Academy's 34th Conference

Besides the above, the following items were broadcast through the weekly *Suprabhatam* programmes in which individual members of the *Ranga* participated: Kalidasa's *Sakuntala*, Acts III and IV; Sudraka's *Mricchakatika*, Act VIII; Bhavabhuti's *Malatimadhava*, Act V; *Nati-Natau*, a modern play by Sri G. Krishnamurti of Bezwada, Kalidasa's *Vikramorvasiya*, Act IV, and the *Svapna* scene from the *Svapnavasavadatta*.

Samskrita Ranga Annual

The first *Samskrita Ranga Annual* was released on 18th December, 1959, by the veteran Marathi dramatist Sri Maina Warerkar, M. P., at a special function held in the S. I. E. T. Women's College during the session of the All-India Writers' Conference in Madras. Several outside scholars, Sri Srijiva Nyayatirtha, Principal, Sanskrit College, Bhatpara, W. Bengal, Sri Pingala Lakshmi Kantam and Sri Adya Rangacharya, in charge of Sanskrit Programmes, A.I.R., Vijayawada and Bangalore, spoke on the occasion. In the course of his speech, Sri Warerkar, made an appeal for the creation of an All-India body for the promotion of Sanskrit and Sanskrit drama and congratulated the *Ranga* on its production of the *Malavikagnimitra* which he had always considered to be a perfect stageworthy play. Srijiva referred to the good work being done by the *Ranga* in the field of Sanskrit drama and his own contributions to the field, many of which had modern subjects as their theme. Sri Adya Rangacharya spoke on the scope on the modern stage for Sanskrit plays and referred to the effective rôle that the radio could play in the popularisation of Sanskrit and Sanskrit plays.

Srijiva also read two Sanskrit verses which he composed for the occasion :

निर्यं यत्करलालिता सुललिता वीणा नवीनायते
 यस्याः कम्पवदाब्जनभविशुधा मुख्या जुषन्ते रसम् ।
 यद्वर्णयुतिस्थिता त्रिभुवनं शुश्रीकरोत्यज्जसा
 सेयं “संस्कृतरङ्ग” रञ्जनकरी वाणी चिरं जृम्भताम् ॥
 “संस्कृतरङ्ग” रथसुषष्ठसारथिरतिशयमहाशयः श्रीमान् ।
 श्रीराघवो विजयतां वाणीपादार्पितात्मसर्वस्वः ॥

On 21st December, 1959, the *Ranga* convened another special meeting, which was well attended, to meet the Sanskritists who had come to Madras from other parts of the country, Andhra, Mysore, Orissa and Bengal, to take part in the Writers' Conference. Srijiva Nyayatirtha gave a reading at the meeting of a new

Sanskrit play which he had recently written. Sri Brahman Secretary, Orissa Sahitya Akademi, sang some new Sanskrit verses composed by him.

On 26th March 1960, Dr. K. Kunjunni Raja, Department of Sanskrit, Madras University, read a paper on 'Kuṭiyattam: Staging of Sanskrit Plays in the Traditional Kerala Theatre'. The meeting of the *Ranga* was held in the Vivekananda College Sri V. S. Venkataraghavachariar, Head of the Sanskrit Department, Vivekananda College, was in the chair. The text of Dr. Raja's paper is given in this *Annual*.

Committee Meetings

The Executive Committee of the *Ranga* met twice during the year at the K.S.R. Institute, on the 1st April and 26th May 1960, in connection with the staging of the *Malavikagnimitra* at the Summer Drama Festival at Delhi at the invitation of the Government of India and to make arrangements therefor.

Office Bearers

The following formed the Executive Committee of the *Ranga* during the year:

<i>President</i> :	Dr. V. Raghavan.
<i>Vice-Presidents</i> :	Prof. A. Shanmukha Mudaliar Srimati Sita Chari
<i>Trustees</i> :	Sri T. S. Rangarajan Sri M. M. Gurunath
<i>Secretaries</i> :	Sri T. K. Venkateswaran " C. S. Sundaram Kum. S. S. Janaki
<i>Treasurer</i> :	Sri K. V. Sarma
<i>Members</i> :	Prof. P. Tirujnanasambandham, Mrs. Kamalam Unni, Miss Ammini Amma, Sri V. S. Venkataraghavachariar, Sri U. Venkatakrishna Rao, Sri R. Ramakrishna Iyer, Dr. V. Varadachari, Sri C. R. Swaminathan, Kalasagaram Sri Rajagopal, Sri H. Vaidyanathan, Sangitabhushanan, Sri S. Ramanathan, Kumari V. Ranganayaki, Pandit S. Rajagopala Sarma, Srimati V. C. Santa, Sri K. R. Srinivasan.



Participants in the Ranga's *Bhagavadajukiya* with Dr. Paul Thime, Chief Guest.



From the *Bhagavadajjuka* produced on the Second Annual Day of the *Ranga* and under the auspices of the Madras Natya Sangh, Madras.

The *Ranga* continued to be affiliated to the Madras Natya Sangh (Theatre Centre, India, affiliated to the UNESCO).

Members

There are on the rolls of the *Ranga* 124 Members. We are glad to announce that the following contributed Rs. 100 and above and became Donors: the President of the *Ranga*, Dr. Raghavan; Sri T. V. Visvanatha Iyer, Advocate, Madras, and Sri T. K. Venkateswaran, one of our Secretaries now in America. Srimati Rajammal Ramaswami Iyer and Sri K. V. Subrahmanya Sastri became Life Members by contributing of Rs. 50/- each. Other donations received include the following : T. S. Rangarajan, Rs. 25; D. C. Sarasvati, Rs. 25, R. Natarajan Rs. 10, S. S. Janaki, Rs. 5.

Income and Expenditure

During the year an amount of Rs. 615.93 was realised by way of subscriptions. This includes two Donorship and three Life Membership subscriptions. Remuneration received by the *Ranga* for A. I. R. recordings and broadcasts amounted to Rs. 315/-. Rs. 150/- was received from the Bharatiya Natya Sangh, Delhi, as honorarium for the preparation of a *Bibliography of Modern Sanskrit Plays*. For the staging of the *Malavikagnimitra* at Delhi, the Ministry of Information and Broadcasting paid the *Ranga* an amount of Rs. 3640.64, and an amount of Rs. 350/- was received from the All India Fine Arts and Crafts Society, Delhi, for repeating this drama under their auspices; an amount of Rs. 149.20 was refunded by the Railway for the unused tickets to Delhi returned to them. The expenses for this production amounted to Rs. 4182.38; the excess of Rs. 42.54 was spent by the *Ranga* from its funds. For the production of *Vikramorvashiya* at the Kalidasa Festival at Ujjain, the M. P. Kala Parishad, Gwalior, paid the *Ranga* Rs. 4125/-; the *Ranga* has incurred an extra expenditure of Rs. 150/- for this production, but this amount as also some more items of expenditure are to be recovered from the M. P. Kala Parishad. Under Printing an expenditure of Rs. 451.70 was incurred; this includes the printing charges for the First issue of the *Samskrita Ranga Annual*. Other details of income and expenditure may be seen in the Audited Statement of Accounts for the year under report.

Acknowledgments

The thanks of the *Samskrita Ranga* are due to the following for their help in diverse ways in the promotion of the activities of the *Ranga*: The Ministry of Information and Broadcasting;

the All-India Fine Arts and Crafts Society, Delhi ; The All India Radio ; the Madras Natya Sangh ; the Music Academy, Madras ; the Kalidas Samaroh Samiti, Ujjain, and the Madhya Pradesh Kala Parishad, Gwalior ; the Kuppuswami Sastri Research Institute; the Vivekananda College ; the Y. M. I. A., Mylapore ; the staff and students of the City Colleges; the guardians and parents of the actors and actresses of the *Ranga*; and the Press and public of Madras.

THE SAMSKRITA RANGA, MADRAS
 Abstract of Receipts and Payments for the period from 1st Nov. 1959 To 15th Nov. 1960

RECEIPTS		PAYMENTS	
By	Rs. nP.	To	Rs. nP.
Membership Fee	615 93	Printing charges	451 70
Donations	67 00	Postage	71 48
Remuneration from A.I.R. Recordings	315 00	Meetings	9 75
Production of Plays :		Stationery	18 39
at Delhi	4182-38	Conveyance and Rehearsals	129 82
at Ujjain	4422-75	Production of Plays :	
Honorarium for preparing a Bibliography of Modern Sanskrit Plays	150 00	at Madras :	147-45
Sale of Books (S. R. Annual)	80	at Delhi :	4182-38
Interest on Bank Account	4 57	at Ujjain :	4422-75
Miscellaneous (Refund from Railway for unused tickets etc.)	150 16	Purchase of Books	8752 58
		Bank charges	10 20
		Cash in hand	2 00
		Closing Balance in the	173-3
		S.B. Account	
			291-64
			462 67
			<hr/>
			9908 59
			<hr/>
Madras, 9th Dec. 1960	V. RAGHAVAN, President	C. S. SUNDARAM, S. S. JANAKI, Hon. Secretary	K. V. SARMA, Hon. Treasurer
			K. KUNJUNNI RAJA, Hon. Auditor

SAMSKRITA RANGA

MEMBERS' LIST

(*P* = Patron. *D* = Donor. *LM* = Life Member.

M = Member. *HonM* = Honorary Member.

StM = Student Member. *PtM* = Pandit Member. *VidM* = Vidvan Member.)

Kumari V. Andal, (*StM*), 'White House', Luz Avenue, Mylapore, Madras-4.

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KŪTIYĀTTAM *

THE STAGING OF SANSKRIT PLAYS IN THE TRADITIONAL KERALA THEATRE

By

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मःये दीपज्वलनमधुरे पार्श्वतः पाणिघळी-

चित्रीभूते सरसहृदयैभूमुरैर्भीसिताये ।

पृष्ठे मार्दिङ्गिकविलसिते रङ्गदेशे प्रविष्टः

स्पष्टाकृतं नटयति नटः कोऽपि कञ्चित् प्रवन्धम् ॥

(*Rasasadana Bhāṇa* by Godavarma)

It was with the so-called discovery of the *Bhāsa* plays and the controversy that followed it that Oriental scholars outside Kerala began to hear about the existence of a continuous stage tradition in Kerala, extending for more than ten centuries. It was pointed out by Kerala scholars like Prof. K. Rama Pisharoti¹ that many of the so-called newly discovered *Bhāsa* plays, as well as several well-known classical Sanskrit plays, were already being staged as a temple art by hereditary communities of Cākyārs and Nambyārs, and that several manuscripts of these plays and detailed stage directions for their production were also available with many of these professional actors in Kerala. Some of the details regarding the staging of Sanskrit plays by the Cākyārs, known as *Kūtts* and *Kūtiyāttam* in Kerala, have been dealt with by scholars like Prof. Rama Pisharoti.² Further study in the field has unearthed many more details,³ and a general survey of the history and the present position of the staging of the Sanskrit plays in Kerala and its connection with the ancient system of staging Sanskrit plays throughout India seems necessary now. A detailed study of the manuscript material now available would shed much interesting light on the different aspects of the Sanskrit stage in Kerala. Intensive studies, both descriptive and historical of *Kūtts* and *Kūtiyāttam* would be of great value to the study of the Sanskrit stage in India. The intimate connection between the modern popular *Kathakali* and the *Kūtiyāttam* has also to be brought out by an intensive comparative study of both.⁴ The present paper is intended only to give a general survey of the field, and to show the scope for further study.

According to the Kerala traditions it was King Kulasēkhara Varman, author of the two dramas *Subhadrādhanañjaya* and the *Tapatisamparaya*, who was responsible for reforming the Sanskrit

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stage in Kerala. It is said that in this work he was ably helped by a Brahmin scholar, popularly known as Tolan. The innovations attributed to Tolan and the king are mainly⁸ : (a) the introduction of the local language by the *Vidūṣaka* to explain the Sanskrit and Prakrit passages, (b) the addition of the humorous element by introducing extraneous matter such as the parody on the four *Puruṣārthas*, (c) the confining of the staging of Sanskrit plays as a temple-art to be performed exclusively by the Cākyār and the Nambiyār community, and (d) pointing out in detail the procedure for acting many of the popular plays of the time. This tradition finds some support in the introductory passage of the *Vyaṅgyavyākhyā* commentary on the *Subhadrā-dhanañjaya* by a Brahmin scholar of Parameśvara-maṅgalam. He says that the king sent for him, and with great affection and respect showed him the two dramas composed by the king himself; the king told him that if the scholar critic approved of his dramas, he would get them staged by actors. The king himself explained to the Brahmin in detail the method of acting each role, pointing out the suggested ideas in the text to be brought out by the actor. The commentator says that it was on the basis of this explanation that he wrote the commentary. It is quite possible that this Brahmin is the same as Tolan whom tradition considers as the king's adviser in reforming the Sanskrit stage in Kerala. The date of King Kulas'ekharavarman is about 900 A.D.⁹; and all the available stage manuals of the Sanskrit plays in Kerala are generally attributed to Tolan; but it is obvious that minor changes and innovations have been taking place throughout the course of the development of the stage in Kerala.

It is true that at present in the whole of India it is only in Kerala that the traditional form of performing Sanskrit plays still survives; but a study of the *Nāṭyaśāstra* and the ancient Sanskrit plays, and the references from literary and historical sources shows clearly that many of the plays were enacted in the different parts of the country as dance-drama, and that the *Kūṭiyāṭṭam* in Kerala is only a local variation and adaptation of the ancient all-India tradition of staging plays. Huen-tsiang says,¹⁰ while describing the Buddhist monasteries in Mathura, that professional actors were brought to the monasteries and the stories about the conversion of Sāriputra, Maudgalyāyana and others were enacted; that is evidently a reference to the staging of the *Śāriputraprakarana* of Asvaghoṣa. Itsing refers to the staging of the *Nāgānanda* of King Harṣa.¹¹ There is a detailed description of the staging of the first Act of Harṣa's *Ratnavaṭī* in the *Kuṭṭanimata* of the ninth century Kashmirian poet Dāmodaragupta;¹² the close similarity of the details given there and the procedure now adopted in the *Kūṭiyāṭṭam* in Kerala¹³

shows that the Kerala tradition of staging Sanskrit plays follows, on the whole, the procedure adopted in other parts of India in ancient times. It is quite possible that along with the patronage for Sanskrit literature and culture given by the Pallava kings in the sixth and seventh centuries in South India, the staging of Sanskrit plays also received great support. We know that King Mahendravikrama of the Pallava dynasty wrote the *Mattavilāsa Prahasana*;¹³ the *Bhagavadajjukīya*,¹⁴ another popular *Prahasana*, also seems to have come from the same place and the same period. The two plays, *Nāgānanda* and *Ratnāvali* of King Harṣa, were also popular with the actors and the people. The staging of some of the 'Bhāṣa' plays might have also started in the Pallava court; the reference to King Rājasiṃha in the Bhāṣa plays¹⁵ might be to the great Pallava king of that name, though we cannot be certain. This Sanskrit influence must have spread to Kerala from the Pallava capital; we have clear evidence on the close contact between Kāñcī and Kerala during that period. The great Daṇḍin had a scholar friend in Kerala named Māṭḍatta, as is stated in the *Avantisundarīkathā*.¹⁶ The Kerala tradition does not say that King Kulaśekharavarman founded the Sanskrit stage, it only says that he revived it and reformed it.¹⁷ Works like the *Kuṭṭanīmata* must have influenced the Kerala stage considerably. The implications of the statement in the prologue of the *Āscaryacūḍāmani* about the absence of good dramas in the south¹⁸ must be studied in this all-India background. It is fairly certain that Saktibhadra was slightly earlier than the dramatist Kulaśekharavarman.

In the Tamil classic *Cilappatikāram* there is a reference to the *Koṭṭicēta* dance performed by Parayūr Kūttaccākkaiyan;¹⁹ but this was a sort of pure dance representing the forceful *Tāṇḍava* dance of Siva and the graceful *Lalita* dance of Pārvatī, and has nothing to do with the staging of Sanskrit plays. *Kūtṭa* is a Dravidian term meaning 'dance' or 'drama', and *Cākkaiyan* means a dancer or actor.²⁰

Reference to *Āriyamkūttru* as distinct from *Tamilkkūttru* is found in Tamil literature. But we do not have clear ideas about the exact nature of some of the types of these described in the Tamil works and commentaries. It is, however, certain that some sort of staging of Sanskrit plays was in existence in South India.²¹ Cākkaiyārs and Naṅgaiyārs are also mentioned in ancient Tamil literature and inscriptions. Kerala tradition says that till the nineteenth century, *Kūtṭa* of the Kerala type was performed in Tiruchendur temple in Tamilnāḍ.²²

In Kerala besides the tradition handed down from generation to generation regarding the staging of Sanskrit plays, there

are actual texts dealing with the various aspects of the stage-craft. The most important among them are the *Kramadīpikās* and the *Āttaprakāras*²³; the former, written either in Sanskrit or in Malayalam or in both, explain the procedure to be adopted in the staging of plays and deal with the songs, dances, the *Rāgas* and the various stage directions. Some texts give the name as *Kriyākrama*. The latter indicate the way of acting the meanings of the verses, etc. in detail, in the form of a continuous moving story to enable the actor to represent it by gestures and movements. This is mostly written in simple Malayalam and is not to be spoken on the stage, but is only intended for the actors. Besides these, there are texts in Malayalam to be spoken by the *Vidūṣaka*, explaining the meanings of the Sanskrit texts spoken by the hero and extraneous matter added for producing humour, as well as the Malayalam parody of the verses spoken by the hero. Then there is *Nambyārute Tamil*²⁴ in long sentences summarizing the story of the scene to be enacted; this was to be recited by the *Nambyār* at the beginning of the play; hence the name. The Sanskrit work called *Nāñikusa* criticising the *Kūṭiyāṭṭam* for taking liberties with the texts and for adding extraneous matter is also useful in understanding the various elements of the stage practice in Kerala.

There are two types of *Kūṭṭis* in Kerala; the *Prabandham Kūṭṭis*, popularly known as *Kūṭṭis*, is concerned with the exposition of Purāṇic stories by the actor in the role of the *Vidūṣaka*. The other is the actual staging of Sanskrit plays called *Kūṭiyāṭṭam*. *Nañyār Kūṭṭis* is not a distinct type; it is mono-acting by a *Nañyār* representing, through gestures alone, the story of Kṛṣṇa, and is part of the *Nirvahaya* of the *Cetī* in the *Pravesaka* scene of *Subhadrādhanañjaya*, Act II.

Plays Staged

The Sanskrit dramas used on the traditional Kerala stage are the following²⁵:

- (1) *Subhadrādhanañjaya*, (2) *Tāpatīsamvarāṇa*, (3) *Āscaryacūḍāmani*, (4) *Nāgānanda*, (5) *Pratiññāyaugandharāyāṇa*, (6) *Svapnavāsavadatta*, (7) *Pratimānāṭaka*, (8) *Abhisekanāṭaka*, (9) *Mattavilāsa*, (10) *Bhagavadajjukīya*, (11) *Dūtaghaṭotkaca*, (12) *Kalyāṇasau-*
gandhīka, (13) *Bālācarīta*.

Only single acts from these were selected at a time, and each act was known by a separate name²⁶, such as *Mantrāṇka* (*Prati-*
ññāyaugandharāyāṇa Act III), *Āngulīyāṇka* (*Āscaryacūḍāmani*) and *Svapnāṇka* (*Svapnavāsavadatta*, Act IV). According to some traditions the *Śākuntala* and the *Mahānāṭaka* were also staged by the

Cākyārs. Ideas from Kālidāsa are frequently inserted in appropriate places in the stage-manuals. The *Pratimā*, *Cūḍamanyi* and *Abhiṣeka* together covered the whole of the *Rāmāyaṇa* story and contain twenty acts. There are manuals called *Kramadīpikās* describing the staging of these. The *Bālacakarita* is usually selected for the debut or *Arainettam* of the Cākyār boys. *Mattavilāsa* is staged in certain temples as a religious ceremony. The *Kalyāṇasaugandhika* is by one Nilakanṭha, who is believed to have been a member of the Cākyār community.

Actors

The art of staging the Sanskrit plays in Kerala has been handed down from generation to generation as an exclusive hereditary profession by the Cākyārs and the Nambyārs. The real actors are the Cākyārs, and the women of the Nambyār community called Nañyārs. The Nambyār plays on the big drum called *Mizhāvū* with his bare hands; hence he is called 'Pāṇivāda'; it may be noted that the famous 19th century poet of Kerala, Rāmapāṇivāda, was a member of this community²⁷. The Nambyār also narrates in the local Malayalam language the introductory stories; texts used for such explanations, called *Mārdangika Tamil* are referred to in the fifteenth century work *Līlatilaka*, as belonging to the pure language different from the *Manipravāla*. The Nañyār's duty is not only to play the role of the female characters in the play wherever required, but also to sing songs and to use the cymbals to keep the *Tāla*.

According to traditions there were 18 Cākyār families; but now there are only six. They are: 1. Ammannur, 2. Kūṭāñnūr, 3. Kaippa (Painkulam), 4. Māṇiyūr, 5. Kūṭāñceri, and 6. Potiyil. Ammannūr family was formerly near Pattambi, but now it is at Irinjālakkuda. Paramesvara Cākyār, wellknown as Cāccu Cākyār, of this family (born in 1880 A.D.) is one of the most famous actors now living, and is being given a pension of Rs. 40/- by the Kerala Sangita Nataka Akademi. Among other well known actors at present are Mādhava Cākyār of the same family, Rāma Cākyār of Painkulam, and Mādhava Cākyār of Potiyil family. There are many popular anecdotes about the sense of humour and the presence of mind as well as the power of acting of the Cākyārs in ancient times²⁸.

There have been several scholars among the Cākyārs. Dāmodara of Māññānam who lived in the fourteenth century A.D. wrote a Sanskrit Mahākāvya called *Śivavilāsa*²⁹ and a Malayalam Campū work called *Uṇṇiyāṭicaritam*³⁰. The Campū contains a very interesting description of Dāmodara Cākyār himself. Ravi Cākyār of Kūṭāñceri³¹ family was a friend of Melpputtūr Nārāyaṇa Bhaṭṭa; he is the author of a poem *Cāṇakyakathāsūra* which

is based on a prose version of the story of Cāṇakya. Melpputtūr is said to have composed many of the Prabandhas as texts for the Cākyār in the exposition of Purānic stories. In the *Niranu-nāsika*, Nārāyaṇa Bhaṭṭa says that it was composed at the request of Ravinartaka²². Tradition says that Nilakaṇṭha, author of the *Kalyāṇasaugandhika*, was a member of the Cākyār community.

The role of the heroine for Kūṭiyāṭṭam is taken by Nañyārs, the women of the Nambyār community. The women of the Cākyār community are called 'Illottamma'; they have nothing to do with the stage²³. There are several references in literature about the Nañyārs as great dance experts. They seem to have been associated with some of the temples also. In the 14th century Malayalam poem *Unṇunilisandeśa* there is a reference to a Nañyār in the role of Tāpatī, the heroine of the *Tāpatī-samvaraya* :

*Kaṇṭomallo taliyil iruvamkūltu nām annorikkal
taivam keṭṭal orū tāpatiyār naññayār enne nokki !
Anyāsaṅgāl kim api kaluṣā prākṛtamkoṇṭavādil
piñnekkāṇṭilayaya vivaśam vīrttu maŋṭinra ninne ||*

In some of the verses used by the Vidūṣaka which deal with prostitutes there are references to Cākyār and Kūṭṭa. Reference to the poor decrepit Cākyār and his associates is found in one of the *Puruṣārtha* verses recited by the Vidūṣaka²⁴ :

*Nonhaṇṇam pažhamāla māntoli marappūlennite bhūṣayam
maññaccinni ciraṇṇa cāṇa politol tālam kuṭakkālmuri !
Ellām keṭṭiyetukkumā mutunaṭan tan nambiyār naññayār
Iyetais saha dīnavṛttir iha ponnāyāti sailūṣakah ||*

Place

The Sanskrit plays were staged by the Cākyārs only in the vicinity of temples. It was developed exclusively as a temple art. It may be noted that the prologues of many of the Classical Sanskrit dramas say explicitly that the plays were to be produced to gathering of people during festivals in temples; but the plays were not exclusively confined to the temples. In Kerala it is kept strictly as a temple art even to this day. The *Unṇunilisandeśa* refers to the staging of the *Tāpatīsamvaraya* at the Tali temple; the Malayalam *Kokasandeśa* refers to the Kūṭṭa in the Maṇḍapa of the temple Trīprayār²⁵. Some of the big temple like those at Trichur, Perumanam and Irinjalakkuda have theatres, called 'Kūttampalam' inside. It is the oblong *Vikṛṣṭa* type of medium size theatre that is found in Kerala temples. Where there is no Kūttampalam, the staging may take place in the big

halls of the temple, like the 'Valiyampalam', (hall on either side in front of the *sanctum sanctorum*). It is only in the Trprayār temple that the Nañyār performs her *Kūtta* in the Mañḍapa in front of the *sanctum sanctorum*. There are places called 'Kūttuparamba' in different parts of Kerala; according to some people, these are places where Sanskrit plays were once enacted. According to tradition the scene from the *Nagananda*, depicting the introduction of Garuda, was staged outside the temple; but the god's image was to be brought from the temple and kept near the stage even there.

The Stage and its Decoration

On one side the green-room, just in front of it is the stage, and the rest of the place for the audience--this is the general arrangement in the theatres. At the back of the stage are kept, inside a wooden frame, two big drums called *Mizhāvā*, big pots about three feet high made of copper, with the mouth covered tightly with leather. The Nambyār plays on them with his hands. There is a high seat for the Nambyār to sit while playing on the drum. At the back of the stage are two doors, one on either side, connecting the stage with the green-room.

The decoration of the stage, *Rāngaprasādhana*, is done with tender leaves of cocoanut palms, bunches of tender cocoanuts, plantain trees with fruits, red silk, the cylindrical measuring vessel called *Para* filled with rice, etc. The pillars are decorated by covering them with silk. There will be one stool on the stage for the actor to sit when necessary. Before the first entrance of the important characters, a curtain is held in front by two people. A huge lamp about four feet high made of bell metal is placed in front of the stage, lighted with oil and wicks, two wicks facing the actor and one facing the audience.

Instrumental Music

There are five main items in the instrumental orchestra for the Kutiyāttam. They are referred to as *Pañcavādyā*. Besides the *Milāvā* drums, there is the cymbal (Kuzhittāla), played by the Nañyār sitting on a cloth placed to the right of the right *Mizhāvā*. She also gives the vocal music. Then there is the small, but delicate and sensitive drum called *Idakka*, played with a small stick by an artist standing near the left *Mizhāvā*. The other two instruments are the wind instruments, *Kompa* (trumpet) and *Kuzhal* (pipe). They are also played by men standing near the left *Milāvā*. The blowing of the conch-shell, *Sāṅkha*, is also added at times.

Preliminaries

The *Nātyaśāstra* prescribes an elaborate series of preliminaries, called *Purvaraṅga*, which must be performed before the actual drama begins³⁷. This must be the basis for the preliminary rites performed by the actors on the Kerala stage. The following are the main items of the preliminary rites performed for *Kutiyāṭṭam*:

The big lamp made of bell-metal is lighted with oil and wicks, two wicks facing the actor and one facing the audience. *Aṣṭamangalya* (eight auspicious things)³⁸ is also placed nearby. The *Mizhāvā* drum is tuned; the *Nambyār* plays on it accompanied by the cymbal; and songs are sung vocally by the *Naṇyār*, invoking the deities *Gaṇapati*, *Sarasvatī* and *Sīva*. The songs are called *Akkitta* songs and the playing on the *Mizhāvā* is called *Akkitta Koṭṭuka*. Some texts call it the playing of the *goṣṭhī*.

Akkitta songs invoking *Gaṇapati*, *Sarasvatī* and *Sīva*³⁹:

अगणितफणिफणमणिगणकिरणैररुणितनिजतनुमविरतफलदम् ।

कटतटगल्लुठदलिकुलनिनदं प्रणमत गणपतिमगणितफलदम् ॥

अगणितगुणगणमशरणशरणं बहुमतफलततिवितरणनिपुणम् ।

अवनतमुनिजननतशतमुदितं प्रणमत गणपतिमगणितफलदम् ॥

स्फुटपद्मवृथुतटकटतटविगलतप्ररिमलमदजलममृणितहरितम् ।

सुरवरकरिवरधुरुचिरवदनं प्रणमत गणपतिमगणितफलदम् ॥

मधुकरमुखरितकटतटविकटं मदजलमलिनितकरतलकमलम् ।

पदसरसीहनतदितितनयं प्रणमत गणपतिमगणितफलदन् ॥

सुन्दरमेहगिरिप्रतिमं वन्दितसुन्दरगणमनिशम् ।

कुन्दलमलदन्तधरं वन्दे देवं गजवदनम् ॥

वेलात्रिचलितनागयुतं लीलापङ्कजलोलदशम् ।

माल्याचलसदशतनुं वन्दे देवं गजवदनम् ॥

त्रिभुवनवन्दितपदकमलं त्रिदशमुनीश्वरनुतचरितम् ।

त्रिनयनमङ्कुशपाशधरं वन्दे देवं गजवदनम् ॥

उद्गूतामररिपुनिकरं राजीवोदितसदशतनुम् ।

सौवर्णम्बुजपीतपटं वन्दे देवं गजवदनम् ॥

अम्बिकया परिरम्भतगात्रं लम्बसदुक्षसितोदरविम्बम् ।

अस्तुजपत्रपवित्रितनेत्रं शङ्करमनुमूर्त्यमि गणेशम् ॥

अहुशपाशवराभयहस्तं कुरुमचन्दनचितगात्रम् ।
 पहुजपत्रपवित्रितलेत्रं शङ्करसुनुमुपैषि गपेशम् ॥
 अच्छस्फटिकसमानच्छायां चन्द्रकलाङ्कितकेशकलापाम् ।
 व्यासविरिष्वायखिलगणेज्ञाय वन्दे वाणीभवयद्वरदाम् ॥
 गौरीभर्तुर्नतनकाले रङ्गभूतो धर्मवृषोऽयम् ।
 धर्मवृषभं धर्मत्मानं प्रणमत निष्यं निर्मलदेवम् ॥
 अर्थसरोरुहमध्यनिषण्णाम् अस्तरजोमयपुस्तकहस्ताम् ।
 पुस्तनिरस्तसमस्तरलक्षीं वस्तुधियं प्रणमे हृदि वाणीम् ॥
 अर्धशशाङ्कधराय नमो दिव्यगजेन्द्रमुखाय नमः ।
 नागकृताभरणाय नमो देव उमासहिताय नमः ॥

The next item is *Nambyāruṭe Tamil*. The *Nambyār* gives a summary of the story to be enacted. This is in pure Malayalam, with plenty of loan-words from Sanskrit used with Malayalam suffixes. Such texts, called *Mārdaṅgika Tamil*, are referred to in the fifteenth century work *Līlātilaka*¹⁰; but now only few texts are available. An example may be given from the *Āscaryacūḍāmani*.

"*Hariḥ. Arulicceytān amṛtakiranaśekharapriyatatanayan adbhu-*
tānubhāvan añjanānandanān mārūtātmajan śrīhanumān
lāngūlāgni koṇṭu laṅkādāham ceytu, vibhiṣāṇanuṭe arcaṇā-
grāhvum sītajirikkunna udyānavum ventillayennariññu,
samudrattilccāti tī keṭutti, samudrattinuṭe marukaraye
prāpiccu, brahmaputran ākina jāmbavāne prāṇamanam ceytu,
vṛttāntanivedanamkoṇṭu santuṣṭahṛdayanmārākina vānarā-
mārōṭum kūṭi, mānavendrasamīpam nokki ezlunnaruṭinān
mārūtātmajan śrī hanumān."

Next is the *Araṇīu Tali*, or cleaning the stage by sprinkling water. The *Nambyār* leaves the drum after the *Akkitta*, brings sacred water from the green-room in a vessel, and standing in front of the drum and facing the audience, sprinkles the water and recites the *Maṅgalasloka*, which introduces the story. This is not the *Nāndī* verse of the drama, but special verses composed for the purpose by Cākyārs in ancient times. Thus in the *Subhadradhanāñjaya*, Act I, the verse is :

कृत्वा प्रदक्षिणमशेषवसुन्धरायाः तीर्थविगाहपरिशुद्धमतिः प्रभासे ।
 श्रुत्वा मुकुन्दसहजामुदिताभिलाषः पायात् स वः पृथुलकीर्तिभुजः किरीटी ॥

The second Act of *Nāgānanda* is introduced thus:

अमलगुणविभूषां सिद्धराजेन्द्रपुत्रीमचलवरतनूजामन्दिरात् साधुदृष्टाम् ।
 मनसिजपरिपाकेनालिखक्षिन्दुकान्ते वृधजननयनेन्दुः पातु विशाधरेन्दः ॥

These verses are called *Ālāma* or *Ālāmasloka*. The exact significance of the term is not clear. The *Ālāmasloka* for the *Mantrāṅka* is given thus¹¹ :

*Dīnḍī dāṇḍam dadhāno bhasitātānur bhasmaklptatripuṇḍro
Bhāsvatkaupinavāsā pravisati gaṇayan māyakān daksinānām |
Mantrārtham vahniśālām pratikṛtasamayas satsakhībhyaṁ ubhābhyaṁ
No paśyāmīti jalpaṇ jala iva matimān modakam devapīṭhe ||*

This is followed by *Dhruvā* verses sung by the *Nānyār* about the entrance of the character.

*Varadīnḍikaveśavibhūṣaṇavān
Urudāṇḍadharo bhasitācchataṇuh |
Mṛdubhasmakapuṇḍrakamāṇḍanavān
Visatīha Vasantaka eṣa kṛī ||*

These verses indicate the story of the earlier life of the character. The last line in all the verses is the same : “ *visatīha Vasantaka eṣa kṛī*.” These are therefore similar to the entrance *Dhruvā* of the Sanskrit dramas prescribed in the *Nāṭyaśāstra*.

The following is the *Ālāmasloka* of the *Vidūṣaka*, *Sāṇḍilya*, in the *Bhagavadajjukīya*¹² ; this is to be recited in *Kais'iki Rāga* :

विद्याविद्योतमानः शमदमनिलयो दण्डकुण्डयासनोरु-
त्राण्यच्छाभयोऽयं दधदजिनकुशप्रन्थिकापुस्तकानि ।
शाण्डिल्यो हास्यमाषाकृतिरुदितशिखापश्चको वित्तात्मा
योगीन्द्रं धर्मतोऽनुवजति जड इवालक्ष्यविकृष्टचेष्टः ॥

The *Dhruvā* verses, also called *Akkitta*, on the introduction of *Sāṇḍilya* are given below. This is also to be sung in *Kais'iki Rāga*. The last verse is in *Prakrit*. All these verses are additional ones not found in the text¹³ :

आत्माराममपास्तसमस्तं संन्यासिनमनुयात्यमलात्मा ।
वेदान्तार्थनिवेशितवुद्धिः शाण्डिल्योऽसौ जड इव मतिमान् ॥
जडवल्कृतवेषाचरितैरतिगृहितनिर्मलवस्तुगतिः ।
निगमान्तसरोऽहसन्मयुपो वरशिष्य उपैति यतिप्रवरम् ॥
प्रथमाश्रमसंश्रयनित्यरतिः प्रथमो विदुषां विषयेषु जडः ।
क्षणिताश्विलसंस्मृतिदुःखभरो वरशिष्य उपैति यतिप्रवरम् ॥



भृतपञ्चशिखः शिखिकल्पयुग्मो गुणभारभरो निरवश्यमतिः ।
 सकलागमसारसुधारसिको वरशिष्य उपैति यतिप्रवरम् ॥
 दिष्टथा विप्रकुले जनित...कृतप्रचयादहमित्यशिकम् ।
 परितुष्टमनाः परितापहरं वरशिष्य उपैति यतिप्रवरम् ॥
 अनये हि कुले मम जन्म सतामनघद्विजदैवतशिष्टभुजाम् ।
 अनिशागमपारकठोरगुणे म ... नाभिरते महनीयतमे ॥
 अशानकुलनादहमात्मगृहे परिवर्धितमोक्षमहाभिरुचिः ।
 दशमिश्रबलाशयसंश्रयादनिशं तमपोश्य गतः समयम् ॥
 परिणामविदाहणया वरया च विषप्तिपथानुगया ।
 परिचिन्त्य विया भृतशिष्ययुग्मः समुपैम्यहमय यतिप्रवरम् ॥
 परिवक्तव्यादीनचाहमहुपिंगविळो अणो गिरिटकन्दरासु परिळंघणसोहिओ ।
 तस्मिडवन्तरासु वणचंकमणो हिओ विअरह वाणरो कुटिलखेलविरुद्धगई ॥

The following is to be sung in four sections, each in a different *svara* :

भवदुःखमहाजलधौ पतितं शरणं समुपैमि भवन्तमहम् ।
 अपरा मम नास्ति गरिर्भगवन् भवतश्चरणाऽनुरुहेण विना ॥
 भगवन्नुदधौ मृतजन्मजले सुखदुःखजसे पतितं व्यथितम् ।
 कृपया शरणागतमुद्धर मामनुशाध्युपपन्नमनन्यगतिम् ॥

The *Ālāmaśloka* for the *Anguliyāṅka* is the following :

रामाङ्गुलीयकधरो रघुवीरदूतो रागान्धरावणकुलक्षयधूमकेतुः ।
 रोषाभिभूतनिखिलारिवले हनूमान् रक्षां तनोतु सततं पवनात्मजो वः ॥

A curtain is held by two persons standing in front of the stage. The first entrance of the main character is to take place. The actor comes and stands behind the curtain. The orchestra of *Pañcavādyā* is played. For this both the *Mizhāvā*-drums will be used. The actor makes his appearance gradually, by lowering the curtain; and then the curtain is completely removed. Now the actor, dressed as the hero of the scene, is on the stage; his mental attitude is indicated by *Sāttvikābhinaya*. Then he recites a portion of his speech.

This is followed by various steps and movements to the accompaniment of songs sung by the *Nāyikā*. Though it is the actor, dressed as the hero, who performs the dance movements,

this part seems to be the Sūtradhāra's function. This portion of the Preliminaries is called *Kriya Caviṣṭuka*. The instructions given in the stage-manuals are full of technical terms, and references to the beginnings of verses (*Praśkas*), and are written in a Sūtra-like style and are consequently very difficult to understand for an outsider. But the similarity to the instructions in the *Nāṭyasastra* is clear.

There are two Cārī movements, one normal and the other ludicrous (*hāsyā*); the playing on the drums, various movements or *Parikramas*, and different steps like *Ceriya Cokka*, *Valiya Cokka*, *Yāsi Yāsi* and *Pullarikka*, are also mentioned in the manuals¹⁴. The exact significance of these steps, or the terms, needs further study. Different gaits like *Colliyunti Nata*, *Marutattil Nata* are also referred to. One chapter in the *Nāṭyasastra* describes the various gaits to be adopted by the actors to suit the context, but such names are not given there; they are described in terms of the various Cāris and the tempos. The Nāṭyār sings invocatory verses during this *Mangalakriyā*; these are also called *Akkitta*. *Akkitta* for the *kriyā*¹⁵:

विश्वजनाधिप वासव जय जय ।
 विश्वामरमुख वहे जय जय ।
 सर्वप्रतेषिपते भगवन् जय जय ।
 रक्षोषिपते निर्झिते जय जय ।
 पश्चिमदेशाषिपते भगवन् जय जय ।
 विश्वचराचर वायो जय जय ।
 विताषिपते भगवन् जय जय ।
 भक्तदयापर हांभो जय जय ।
 ब्रह्म पितामह धातर्जय जय ।
 देवगणाश्रय विष्णो जय जय ॥

The *Nāṭānikusa* says about these preliminary rites¹⁶:

क्रियायाः आदौ चारीपरिप्रहः क्रियते । चारीति ताललयानुवर्तीं कष्ठिन्नृत्विशेषः ।
 तामादाय भूर्णने विक्षेपेण समाप्य हास्यद्वितीयचारः समादीयते । ततः कोणनृत्तं पार्श्वनृत्तं च परिगृह्य विशिष्टरक्षनेन जाति...विक्षेपः । पुनः...सकलसुरासुरं पश्चाद् याशियाशि इत्यादि । एवमन्यत्रापि तदनन्तरमेतत् एतदनन्तरमिदं इत्यस्ति क्रियाक्रमः ।

Terms like *Sakalasurāsura* and *sphārikamani* refer to the Dhruvā verses. Thus the full verse for the latter is¹⁷:

स्फटिकमणिधवलहिमपटलकुमुदवनसहशो वपुषा ।

उदयगिरिशिखर एष उदयति पूर्णे रजनिकरः ॥

The first day's action is over with these *Kriyās*. Some sort of such steps and movements are used even on other days.

Here is one instruction for the *Purappādō* in the *Āngulīyāñka* of the *Āscaryacūḍāmaṇi*⁴⁸:

"For *Āngulīyāñkam Purappādō*, light the lamp, place the *Āṣṭamaṅgalya*; tune the drum *Mizhāvō*, then play the *goṣṭhī*, perform the *Araṇiu Tali*, hold the curtain, read the text, walk a few steps, perform the *Ambarayāna*, make *Kiṭintia* steps, make various foot movements after *Kalakalavādya* and go to the green-room; sprinkle water on the face, go back to the stage by second Cārī, read the verse part by part, bow to the flowers, have various movements like *Yāsi Yāsi*, *Pullarikka*, *Matametuka* and *Parikrama*, and then show the *Kesādipāda* of the heroine."

It may be noted that the actual *Kūṭiyāttam* or combined dance action takes place only on the last three nights; all the rest are *Kūtts* or mono-act, introducing the story and the characters fully.

Nirvahana

The preliminary rites and the first introduction of the main character are over on the first day. Then from the second day onwards begins the *Nirvahaya* of the hero. It is the description of the earlier life of the hero prior to the incidents to be actually staged. This will continue for a few days. If the portion selected is one of the later Acts of a play, the *Nirvahana* has to include all the incidents described in the earlier Acts also. There are two ways of describing the story: *Anukrama*, describing the incidents backwards one by one; and *Samkṣēpa* where the story is described from the beginning in a forward direction. This will contain detailed descriptions of various scenes. The *Cākyārs* have in their collection several verses summarizing the earlier story, on the basis of which the *Āṅgikābhinaya* is performed. At the end of acting a verse, the *Nañyār* will recite the relevant verse.

Next is the first introduction of the *Viduṣaka*, with the first words he has to say in the Act selected. This is followed by the *Purusārtha* discussion which takes four days to finish. Then the actual *Nirvahaya* of the *Viduṣaka* begins. Through *Vācikābhinaya* he describes all the incidents of the previous scenes. He gives not only his own words, but also the words of the hero and

others and explains them. In fact this portion may be considered as a mono-act by the *Vidūṣaka*. The hero in his *Nirvahaṇa* would have given prominence to those scenes where there is scope for *Āṅgikābhinaya*; the *Vidūṣaka* gives prominence to the incidents where the scope is for *Vācikābhinaya*.

The actual *Kūtiyāṭṭam*, or combined action in the staging, takes place only on the last three nights. The earlier portions could be expanded or reduced according to circumstances. One manuscript of the *Kramadīpikā* of the *Bhagavadajjukīya* describes the procedure for acting it in 35 days. In the case of ordinary Acts, eleven days will be the minimum required. In the *Bhagavadajjukīya* more than a week is devoted to the *Vidūṣaka* to explain, discuss and refute the philosophical tenets of the *Cārvākas* and the Buddhists.

Muṭiyakkitta or the final invocation :

क्षीरसागरफेनचन्दनहारजालपयोधरां
 मारवैरिमुखारविन्दविकासजालरविप्रभाम् ।
 नारदादिमुलीन्द्रवृन्दनुतिप्रियामचलामजां
 वीरभद्रमनोरमां विरसा नमामि शिवंकराम् ॥ १ ॥
 पहुजाक्षसरोरुहा सनदुर्निरीक्षिततेजसं
 अहुलालितपार्वतीकुचकुद्धुमारुणवक्षसम् ।
 शङ्करं निजभक्तदत्तसमस्तलोकमनामयं
 देवदेवमुमापत्ति विरसा नमामि शिवंकरम् ॥ २ ॥
 कुन्दनिर्मलमन्दहासविकासजालरविप्रभा-
 मिन्दुविम्बनिभाननामरविन्दचाशविलोचनाम् ।
 चन्दनागस्पद्धरुषिततुङ्गीनपयोधरां
 चन्दशेखरवल्लभां प्रणमामि शैलमुतामुमाम् ॥ ३ ॥
 निर्मलाय निरामयाय निरूपणाधिकमूर्तये
 निर्मलस्तुतिसंहराखिललोकविस्मयकारिणे ।
 नर्मदाय गजाजिनाय वमुन्धराधरकन्यका-
 नन्दिताय नमदिशिवाय सदाशिवाय शिवात्मने ॥ ४ ॥
 अद्विके गिरिजे शिवे शशिविम्बसौम्यनिभानने
 पुष्टरीकदलायताक्षि विलोकुन्तलमण्डिते ।
 मुद्भमूदिनि चण्डिके करवालमण्डितदानवे
 शंखचक्रगदाङ्किते मुरवैरिसोदरि पाहि माम् ॥ ५ ॥



अद्विमविद्वम् (?)ललितपदं रुदं भीमं भूतपतिम् ।
 अद्विपतेस्तनयारमणं वन्दे शंभुं परमशिवम् ॥ ६ ॥
 मारशरीरविनाशकरं नागसहस्रजटामकुटम् ।
 भूतगणेशमुमारमणं वन्दे शंभुं... ॥ ७ ॥
 कोकसमेनदुसमानतनुं वृन्दाराचितपदकमलम् ।
 गङ्गाचुम्बितपिल्लजटं वन्दे शंभुं... ॥ ८ ॥
 डिण्डमडमस्कवाद्यरवं तुम्बुहनारदगीतरवम् ।
 भस्मविलेपनपरशुधरं वन्दे शंभुं... ॥ ९ ॥

This is sung by the *Nānyār* at the end, when the staging of the whole Act is over, and all characters except the hero make their exit. The *Nambyār* will play on the drum, the *Muriyakkitta*, or the final invocation. The *Cākyār*, in the role of the hero, makes a kind of dance with various steps. Afterwards he washes his feet, takes a wick and after lighting it, extinguishes the lamp and again lights one wick in it. With this the *Kūtiyāttam* comes to an end.

Āngikābhinaya

Āngikābhinaya, or the representation of ideas through various gestures, occupies an important place in *Kuttā* and *Kūtiyāttam*. It is not only the word-meanings, but also the suggested ideas and the detailed explanation of the ideas, that are represented through gestures. The hand-poses and the various gestures used for the *Āngikābhinaya* are based mainly on the *Nātyasāstra*; but there are slight differences in certain cases. There is a short anonymous manual on hand-poses, called the *Hastalakṣaṇadīpikā* which was used by the *Cākyārs*; this text was later adopted for the *Kathakali* too, and now it is generally considered as the basic text for the *Kathakali*.

While staging Sanskrit plays in ancient Indian theatre, not only the sentence meaning, but even the individual word-meanings were represented through gestures. This is clear from the *Nātyasāstra* and other works on dancing. Śāṅgadeva says in the *Saṅgītaratnākara* that *Nātya*, consisting of indications through gestures of the sentence meaning and the individual word-meanings of the texts in a drama, and thus suggesting the sentiments and moods, is employed in the staging of dramas.

नाटकस्थितवाक्यार्थपदार्थभिनयात्मकम् ।
 तदायभरतेनोक्तं रसभावसमन्वितम् ।
 नाथं तज्जाटकेष्वेवोपगुक्तं...

Kallinātha says in the commentary on the same work that according to some scholars, not only the stems, but also the suffixes should be indicated through gestures. He says that he is not explaining them, since Bharata has not dealt with them and since the suffix-meanings could be got from the context through suggestion. But command, negation etc. should be indicated. He gives a detailed description of the *Abhinaya* of the Nāndī verse of the *Vikramorvāsiya*, more detailed than what is found in the present day *Bharatanātya*. (Thus for *Vedāntesu* he gives the gestures for both *Vedas* and *Anta*).

The Kerala tradition is very elaborate. Each word is uttered slowly, and the gestures are shown both for the stem and for the suffix; there are special gestures to indicate the number and gender, as well as the tense and the mood. In Kūṭṭā and Kūṭiyāṭṭam the actor has to confine himself to the space between the shoulders, unlike in the Kathakali, where the actor can stretch his arms to any length desired for showing the gestures. The Āṅgikābhinaya method adopted by the Cākyārs may be illustrated by taking a particular example.

In the first Act of the *Subhadrādhanañjaya* Arjuna saves the heroine without knowing her identity; then looking at her beauty he says to himself:

चलकुवलयधास्नोरजनस्त्रिरमश्णोः
भयचलवृत्ति युगम् केयमालोलयन्ति ।
मुखपरिमललोभाद् मृहदत्तानुयात्रा
शिथिलयति सुभद्रामुद्रितं मानसं भे ॥

The actor taking the role of Arjuna devotes nearly two hours to explain this verse through gestures. First he looks at her beauty and begins to describe her from head to foot beginning with the hair. While he comes to the eyes he stops; and recites this verse very slowly in the Rāga called *Ārttan*, indicating the meaning of each word through hand gestures in the same order as in the text. Then the meanings are shown again by gestures, but without reciting the verse. The number and gender of words, the nature of compounds etc. are indicated. During the first recital there is no instrumental music; but during the second explanation the instruments are played. Then the verse is taken up for the third time for explaining the syntax (*Anvaya*); this is based on the principle of mutual expectancy or *Ākāṅkṣā*. First he recites the portion 'iyam kā', and begins to indicate through gestures all its suggested meanings: "What sort of a girl is she? What is her name? Who is her father? Who is her mother? What is her family?" And so on. Then he hesitates: "Why should I worry about all these questions? Let her be

anybody." Then he recites with gestures the portion 'me mānasam sīhilayati'. Then he begins to explain this passage in detail. Again the question arises: "What sort of a mind is it?" He himself answers it, reciting the portion 'Subhadramudritam', 'sealed by Subhadrā'. Now the actor assumes the attitude of Subhadrā and indicates through gestures how she enters his heart by his ears through the words of Gada describing her; in order that no one else may enter his mind, she uses the strings of her beauty, charm etc. and ties up the mind tightly. Now this girl enters through the eyes and unties the strings, sīhilayati. The next question that arises is this: "What sort of a girl is she?" The answer is; aksnoh yugmam alolayanti, 'moving her two eyes.' "What kind of eyes?" The answer is, navakuvalaya-dhāmnoh, 'having the beauty of fresh lotus flowers'; again the eyes are bhayacaladhyati, 'with the steadiness lost because of fright'. A third attribute of the eyes is añjanasnigdham, 'beautiful by the application of collyrium.'

To explain the significance of this one word the actor begins to stage a story. He assumes the attitude of the heroine, and calls her attendants, "Friends, come here, and decorate me". Then he assumes the attitude of the attendants one by one, looks at the heroine and begins to decorate her. One unties her hair-knot, spreads the hair, makes it smooth with her hands, uses scented hair oil, and ties the hair into a knot, putting on a jasmin garland over it. The curls are kept in their proper place. Another places a *tilaka* mark on her forehead; yet another puts on her ear a beautiful ear-ornament. Another paints her lips with red lac-dye; yet another comes to her and places the ornaments round her neck. Similarly she is decorated with bangles, rings, anklets etc. She is also helped to put on her dress beautifully. Every now and then the attendants make comments about the beauty of the heroine, and of the things used for decoration. When everything is over, one looks at her from head to foot, and shows that she is not fully satisfied. There is something wrong, some deficiency. She thinks about it for some time. Suddenly she understands it. She has forgotten to apply collyrium to her eyes. Immediately that is also done properly. She is perfect, for her eyes are now añjanasnigdha. The roles of the heroine, her attendants, and Arjuna are taken here by the same actor. The Cākyārs are perfect in the art of mono-acting, and can very easily change the tone and attitude to suit the part they assume. The next attribute in the verses which describes the heroine is mukhaparimalalobhād bhrigadatānuyatra, 'with the bees following her, being attracted by the fragrance of her face'. When the whole idea of the verse is thus explained, the actor recites slowly the second half of the verse once more. Ideas from classical works could now and then be

added in suitable contexts. The various *Āṭapratikāras* are intended to help the actors in explaining the passages clearly, indicating all the suggested meanings.

As another illustration we may note the directions given in the *Āṭapratikāra* manual for the staging of the following verse in *Āscaryacūḍāmanī* :

आशातं मामपरिचितया वेलया मन्दिरं ते
चोरो दण्डस्त्वमिति मधुरं व्याहरन्त्या भवत्या ।
मन्दे दीपे मधुलवमुचां मालया मळिकानां
बद्धं चेतो दृतरमिदं बाहुबन्धच्छ्लेन ॥

The direction given in the manual is in Malayalam; a free English translation of the same is given here :

"Hear this confidential words for identification. Once when we were in Ayodhyā, one day after sunset, I performed the *Sandhyāvandana*, and after dinner I went to my father's bedroom. Then my father said, "Hallo dear boy, Rāma, come in, and sit on this bed." Then I approached him, touched the bed with my hand and placed the hand on my head (as a mark of respect); and sat there. I took my father's feet, placed them on my lap and began to rub them to give him good sleep. He went to sleep. After some time he woke up, and said, "You have not gone. Rāma, go to sleep". Then I placed his feet on the bed, again paid obeisance to the bed, and came to my bedroom. It was closed. I called Sītā. Sītā, on her part, in the evening, after sunset, had finished her dinner and gone to the bedroom with her attendants, who prepared the bed properly. They made a garland of jasmine flowers and gave it to her. Then Sītā said, "Dear friends, you may go. It is time for my husband to come." They left her. (Assuming Sītā's role) "My husband has not yet come"; (getting angry) "He is a thief". (Sits heaving a long sigh). Then she heard her husband calling her. She opened the door, and stood bowing before him in *Kamalaparivartana*. Then I went inside and sat on the bed and called Sītā, "Dear Sītā, come here". Sītā did not come. I got up and took hold of her hand. She freed herself, and said, "Sir, do not touch me. You are a thief". Then I said, "Then, tie my hands and arrest me". Sītā took the jasmine garland and tied my hands together. Under the pretext of my hands she actually tied my heart. The only witness to this incident was the feeble light. No one else knows it. Tell this to Sītā".

Some of the peculiarities in the Āṅgikābhinaya of the texts in the *Kuṭiyāṭṭam* such as expanding the text and explaining it,

and adding of new ideas appropriate to the context, were already in existence, though not to such an extent, even in the staging of Sanskrit plays outside Kerala. The *Kuṭṭāṇimata* description of the first Act of the *Ratnāvali* makes this clear". In the text the line,

व्यस्तः कम्पानुबन्धादनवरतमुरो हन्ति हारोऽयमस्माः ।

was to be represented in detail as :

करपीडनोपमर्दध्यतिकरसमये कदर्थ्यमानोऽपि ।
स्तनमण्डले स्थितोऽहं त्वं पुनराकृष्य कुत्रचित् क्षिपः ॥
अधुनान्तरयसि मामिति कोपादिव वारवाणमभिरामम् ।
वहुचित्रपदन्यासैर्वलान्त्या हन्ति हार उच्चलितः ॥

The next line of the same verse :

व्यस्तः लग्दामशोभां त्यजति विरचितामाकुलः केशपाशः ।

is expanded as the following :

चूलता धम्मिलस्थानच्युतशेखरं दधौ श्लाध्यम् ।
अधृत पतन् निर्व्यूहां नत्वैषा मदनिका वेणीम् ॥

After explaining the second half of the verse also, a new idea is added :

वहति स्म यं नितम्बं कथमपि कुछ्रेण मन्दसञ्चारा ।
कल्यति तं तूलघुं जयति मनोञ्चनमनो महिमा ॥

Āṅgikābhinaya consists not only in explaining the meanings of the text, but also in indicating the nature of the character whose role is played by the actor. Thus in the *Bālivadhāṅka* of the *Abhishekāṇaka* when Sugrīva enters, he has first of all to make various steps and gestures to indicate that he is a monkey. Catching hold of tree-branches and shaking them, taking out leaves from the branches, showing the teeth out, scratching the head and hips, taking the tail by the hand and smelling it and making a noise in imitation of the monkey are some of the pranks to indicate the nature of the monkey. It is only afterwards that the actor will show the attitude of Sugrīva, the king of monkeys.

Sugrīva calls Rāma by the word *Deva*. The term is derived from the root 'dīv' which means 'to desire,' 'to rejoice' and 'to

have splendour". All these different meanings are shown through gestures while addressing Rāma, "You have cut off all the seven Sāla trees with one arrow; to such a great man killing Bāli is only a sport". After showing this idea through gestures, he calls, 'Deva'. Then he indicates another idea, "Having cut off the seven Sālas you show a desire to defeat Bāli", and then again addresses him 'Deva'. Again the next idea, "There is nobody so splendid as you, enthusiastic in killing Bāli" is indicated, and Rāma is addressed, 'Deva'.

Āhāryābhinaya

Āhārya consists in the make-up and costumes suited to the characters. Broadly speaking, the Āhārya for the Kūtiyāttam may be said to be similar to that of the Kathakali, but simpler. In Kūtiyāttam *Cutti*, the lining made with rice-flour paste round the cheek and the chin, is narrower; the head-dress is also smaller. There is a slight difference in the use of costumes too. The ingredients used for the make up are rice-powder, charcoal-powder, turmeric-powder, red arsenic (*manassila*), vermilion (*cāyilyam*), Indian blue, mica powder (*abhra*), the red Tecci flowers, Noñana grass, the thread of plantain stem, bamboo sticks, cork, the outer covering of the arecanut palm etc. All these are cheap and are easily available in Kerala; all the same the decorations and costumes are artistically made so as to be remarkable. The face is painted, and *Cutti* is also made in certain cases; sandal paste, holy ash, collyrium etc. are also used for these.

There are different types of make-up like *Pacca*, *Pazhukka*, *Kari* and *Katti*. Kings of magnanimous nature (*Dhīrodāta*) have *Pazhukka* make-up, and their face is painted in a reddish colour. Haughty characters like Rāvana have the *Katti* type; as in Kathakali here also there is a round ball on the tip of the nose. Princes like Arjuna, Mitrāvasu and Rāma before coronation have the *Pacca* type of make-up. Bhīma, Bāli and Sugrīva are in *Pazhukka*. The female characters have also the *Pazhukka* make-up, and have special dress, jacket and an upper garment (*Uttariy*) rolled like a sacred thread. Sūrpanākhā has the black *Kari* make-up, and wears a sort of head-dress made of grass. For Hanumān, the jacket, head-dress and tail are made of cotton. Sañkhakarna, the attendant of Rāvana, has a special head-dress called *Kolappurallai*.

The first item in make-up etc. is the tying of a red silk round the head. *Om śrīmātātmanām doidw'rib' tuññi mō*

Realistic Stage-tricks

There are several stories about various realistic scenes said to have been enacted in ancient times; but most of them are not staged now-a-days. Some of them may be noted here:

(a) *Parakkum Kūtta*, or Flying Dance. This was the staging of the Fourth Act of the *Nāgānanda*, where Garuda actually comes down from the sky. It is said that with the help of thousands of strings tied to the different parts of the artificial wings used by the actor, it was possible to flutter the wings in the air and slide down to the ground from above. The strings were to be manipulated by the *Nambyār*. The tradition is that the actor assuming the role of Garuda had to come down flying, circling thrice, and take the red *Tecci* flower garland put on the body of the prince and fly up. We do not know how far this is reliable. There is a story about a *Cākyār* of *Kuṭṭāñceri*, who acted this scene at *Koṭuññallūr*, and was seriously injured because of some mistake in the handling of the string. There is a verse about that incident :

Kuṭṭāñceri Cākkiyāru Koṭuññallūr paranna nāl

Tadā vannu tarkkeṭu tala tūñnikiṭṭanu poy

(b) *Ozhukal* (Flowing). This is a scene from the *Tapatīsamavatāra* where the heroine jumps into the river. This too is not staged at present. It is said that the river was to be made up of thousands of strings kept tightly in a horizontal way, the *Nāhyār* who took the role of the heroine had to move as if she were flowing in the river. Such things could be staged even without the help of strings, as is found in the Peking Opera "where on ordinary level ground two men sail in a boat tossed on troubled waters."

(c) *Hanging scene*. It is from the *Nāgānanda* where the heroine Malayavatī tries to commit suicide by hanging herself. This is staged even now by the *Nāhyār*. A ring is made of cloth and is hung from above. The heroine stands on a stool, and catching the ring with her hands jumps, keeping the neck near the ring. She comes down turning round and round. With the help of the proper facial expression, this scene is very effective on the stage.

(d) *Niñam Aniccal*. In the *Śūrpañakhāṇka* of the *Āscaryacūḍāmaṇi* the scene where Lakṣmaṇa deforms Śūrpañakhā is staged in a realistic manner. She appears with blood oozing from her nose and breasts. Though the Sanskrit texts refer only to the cutting of her nose and ears, the *Cākyārs* have added the cutting of her breasts also. The modern Kathakali has borrowed such

Niyamaniccal scenes from Kutiyāttam. Such scenes are referred to as *Śurpaṇakhāṇka* in Kathakali, even though the story may be different, as in *Narakāsuravadha* where the victim is not *Surpaṇakhā* but *Śiṃhikā*.

Vācikābhinaya

The *Vācikābhinaya* consists in the correct and proper utterance of the words of the texts by the actors. This is very important in *Kutto* and *Kutiyāttam*. The Cākyārs have a unique way of reciting the Sanskrit and Prakrit passages. It is very slow, syllable by syllable. There are certain Rāgas used for the recitation, depending on the context and the sentiment. These Rāgas are not the same as the Rāgas in music; but are the Rāgas of recitation. The mutual relationship between these Rāgas of recitation and the Rāgas of music needs further study. Even the exact nature of these Rāgas of recitation used by the Cākyārs is not quite clear. The following names of the Rāgas are known :⁵⁰

Mudda, Śrikanṭhi, Tonṭa, ārttan, Indalam, Muralindalam, Velādhūli, Dāṇa, Tarkan, Viratarkkan, Korakkuriññi, Porālī, Puranūr, Duḥkhagāndhāra, Ceṭi, Pañcamadāṇya, Śrikāmara, Kaisikī, Ghāṭṭan-tari, Antari.

The list is found in the following verses in Malayalam :

*Muddan śrikanṭhi tonṭarttan indalam muralindalam |
Velādhūli tathā dāṇam tarkanum viratarkanum |
Korakkuriññi porālī puranīrum tathaiva ca |
Duḥkhagāndhāravum pinne ceṭi pañcamadāṇavum ||
Śrikāmaram kaisikiyum ghāṭṭantariyum antari ||*

There are certain rules as to their employments: *Mudda* for love-in-union of Rākṣasis, *Muralindala* for that of Śrīrāma, *Korakkuriññi* for the monkeys, *Puranīr* for describing the rainy season and *Śrikanṭhi* at the end of the Act, and for killing evil persons etc.:

राक्षसीनां तु संभोगशङ्कारे मुहु इध्यते ।
श्रीरामस्य तु संभोगशङ्कारे मुरली-दलः ॥
कारकुरिजी रागेषु वानराणां विशेषतः ।
पुरनीराख्यरागस्तु वष्टकालस्य वर्णने ।
अङ्कावसाने श्रीकृष्णी दुष्टानां च निर्वर्द्धने ॥

The manuals giving the stage directions indicate the particular Rāgas to be adopted in each case. Thus *Vasantaka* in the

Mantrāṅka is asked to hum and sing in *Kaisikī*: *Pūrvam kaisi-kiyil iranju mūli, ranju pāti pinne ālāmām collu*. The prose text in the beginning of that Act, 'modaa-' is to be in *Velādhūli*. In some cases directions for alternative Rāgas are also given. The Nāndī verse in *Bhagavadajjukīya* is in *Indala*, the verse 'Navakuvalayodhamnoḥ—' by Arjuna in the *Subhadrādhanañjaya* is in the Rāga called *ārttan*. In spite of such details given, the distinctions between these Rāgas and the significance of these are not quite clear.

Sometimes other peculiarities of pronunciation are also introduced as effective stage tricks. Thus in the Act on *Vālivadha* in the *Abhisēkanāṭaka*, Vāli is introduced as a stammerer, and Saṅkukarṇa is made to lisp. These are innovations not found in the original text. The difference in sex is also indicated by the tone, especially in mono-acting, where the same actor speaks in the voice of several people.

The original dramatic texts themselves contain Sanskrit and Prakrit passages. In Kerala the Cākyārs introduced Malayalam; sometimes an artificial Malayalam Prakrit is also used. It is only the Vidūṣaka who speaks in the local language Malayalam. His own words he first speaks in Prakrit, then its Sanskrit *Chāyā* is given. This is followed by a Malayalam rendering, at times amounting to detailed explanation elucidating the suggested ideas in the original. One example may be given. In the beginning of the *Mantrāṅka*, the Vidūṣaka says :

“भो देवउलधीठिआए मम मोदअमल्लं णिक्षिपिअ दक्षिणामासआणि गणिअ रन्धिअ पणिणिवुत्तो इदाणीं मम मोदअमल्लं ण पेक्खामि ।”

The Sanskrit *Chāyā* is :

“भो देवकुलपीठिकायां मम मोदकमलकं निक्षिप्य दक्षिणामाषकाणि गणयित्वा रथा प्रतिनिष्ठृत इदानीं मोदकमलकं न पद्ध्यामि ।”

Then follows the Malayalam version :

“*Kaṣṭam, bhadrakālīmukkālīvai!attu puramtiṇṇemmel nān aṭa veetu, daksiṇayayikki!iya ponnumnurukkulal eṇṇikke!ti puramtiṇṇu nokkiyappol enṭe aṭa kāṇānilla*”.

The Malayalam rendering is generally very detailed. Thus the introductory portion of Sāṇḍilya's speech in the beginning of the *Bhagavadajjukīya* is more than two pages long in the Malayalam rendering. This is followed by a detailed study of the text, explaining all the relevant, and often irrelevant portions, and introducing many an extraneous point, humorous and instruc-

tive. Thus for term *karaṭakasamddhe* in the text, the Malayalam version has the following :

Munname tanne ippūmiyil eññānum ārānum cattāl pāttu nālum kāzhiññū patinonnāmnāl vaipporu karaṭakam onṭu piñḍam. Alu veceal avīte ceezhikkum corukonjumūlum ceytu atukonṭe maṭṭellappuṭṭiyum uṇṭāyi.

It may be noted here that Nārāyaṇa's commentary on the *Bhagavadajjukiyā* is closely following the Malayalam version of the Cākyārās; and the commentator has stated that his work is intended to help the actors in staging the play.

“कृशाशयावशकृशीलवमात्रहिता यदि तु भविष्यतीयनियता सफलैव कृतिः ॥”

In *Vācikābhinaya* the Vidūṣaka sometimes represents even the significance of the pure sounds of words uttered. In Act I of the *Subhadrādhanañjaya*, while he is wandering in the forest and is thirsty he is attracted by a mirage. Then he hears Arjuna's words “*Sakhe Kauñdinya!*”. First he hears only the sound “é é é” and thinks that it is the sound of the waves in the pond; again he is called, now he hears the sound “khē”; he says that it must be the sound of the frogs in the pond. This reminds him of his younger days when he used to pierce the eyes of frogs with ribs of coconut leaves. While he is in such a reminiscent mood, he again hears the word “*Sakhe Kauñdinya!*”. It is only now that he understands that his friend Arjuna is calling him.

Besides the macaronic *Mayipravāla* style of mixing Malayalam and Sanskrit words indiscriminately which became a sort of standard literary language in Malayalam because of its usage by the Vidūṣaka, there is also a kind of Prakritized artificial Malayalam, sometimes adopted by the Vidūṣaka by the frequent use of phonemes like, *s*, *η*, *th*; this produces some humorous effect; but it did not become popular. An example :

Tiruṇamajjhivāyamantramōṇjume gasi. Esāṇumāsu ellatthirakku matthire sāṇumāsu, (for 'tiruṇamāśivāyamantram onnumē gati, etānum atu ellāvarkkum aṭre tānumātu').

Sāttvikābhinaya

Sāttvikābhinaya occupies a very important place in successful acting, and is concerned with the realistic representation of the consequents, or the external manifestations of the internal feelings and producing the proper mood in the audience. In the *Nāṭyaśāstra* Bharata devotes one chapter to the *Sāttvikābhinaya*.

In Kerala both for the Kūtiyāttam and the Kathakali the Sāttvikabhbāvābhinaya is done with great care. With the help of the delicate movements of the eyes, brows, lips and cheeks, but without any gesture of the hand, the actor is able to reproduce fully the Stobha or the facial expression and the moods correctly. In Kūtiyāttam many ideas are thus silently indicated even without the help of gestures. The Sāttvikābhinaya is generally known as Nokkikkānuka, 'looking and observing'. A wellknown example is the description of the hermitage as Arjuna sees it :

शिखिनि शलभो उवालाचक्रैन विकियते पतन्
 पिबति वहुशः शार्दूलीनां स्तनं सृगशाबकः ।
 सृशति कलभः सेही देशां सृणातधिया मुहुः
 नयति नकुलं निद्रातन्द्रीं लिहचहिपोतकः ॥

(Subhadrādhanañjaya I. 9)

"The fire burns ; a moth flies round about it and falls in it, but surprisingly it is not burned. In another place a young deer sucks the breast of a tigress. There is a young elephant in another part of the hermitage, pulling a lion's teeth. A young snake licks an ichneumon to sleep." The effect of seeing these scenes is clearly indicated on the face of the actor by the subtle movements of the various parts of the face, and the Sāttvikabhbāvās like horripilation, perspiration etc. The Sāttvikābhinaya takes place first ; it is only afterwards that the verse is recited slowly, and explained with the help of Āngikābhinaya.

Vidūṣaka

The Vidūṣaka is the most prominent character in Kūtta and Kūtiyāttam ; his role has grown in size and importance in the course of time, and has almost overshadowed all the other characters of the plays enacted. He is the only person who speaks in the local Malayalam language, and explains the Sanskrit and Prakrit passages spoken by the other characters in his presence. Both by his words and by his actions he adds to the humorous element. It is no wonder that he has come to occupy a unique position in the traditional Kerala stage.

The Vidūṣaka's make-up and costumes are quite suited to enhance the humorous sentiment. Rice flour is smeared roughly over his face, chest and arms; over that red marks are made on the forehead, nose, cheeks, chin, chest and arms. The eyes are smeared over thickly with collyrium, even over the eyelids extending on either side as far as the ears. Prominent moustache is made, one side raised up and the other side hanging down.

He has a 'Kākapada' tuft of hair; but he wears a kind of head-dress. On one ear he has a red garland made of *Tecci* flowers, and on the other ear a roll of betal-leaves, reminding one of the description of *Bhaṭṭaputra* in *Kuṭṭanimata*:

"*ekasmin dalavīyakam aparasmin sisapatrakam karṇe*".

The dress is also ludicrous; the portion covering the hips is made very thick and bulging. Besides the sacred thread, he has an upper garment, *Uttariya*, which is spread out, but kept rolled up. He acts as if he has in his mouth something to eat and is chewing it now and then. Playing with the sacred thread is a frequent occupation of the hands. Others are to arrange the tuft of hair and tie it; to take the *Uttariya*, fold it and squeeze it to remove water out of it, and use it as a fan all over the body. He normally speaks in the *Indala svara*, but changes the tone to suit the context. He has a stick with him; he can keep it on his lap while he is sitting.

He has absolute freedom of speech. "Personal references, pointed allusions and innuendos were the weapons put into the hands of the Cākyārs, and these they used unsparingly, whether the victims were princes or nobles, patricians or plebians, when the good of the society necessitated an exposure of their conduct." Under the pretext of describing the earlier life history of the *Viduṣaka*, as *Nirvahana*, there is a parody on the four *Puruṣārthas*, or aims of existence.

The aims of the corrupt society are Food, Enjoyment, Deception and Jobs under the king. The *Viduṣaka* takes four days for his *Nirvahana*. The section on *Vañcana* (Deception) is not dealt with in detail. The first day is devoted to *Vādu-tirkal* or reconciliation of quarrels. The second day deals with *Vinoda*; many episodes are narrated which might cross the boundary of decency. *Asana* (eating) is described on the third day; and *Rājasevā* on the fourth. Some Sanskrit verses and hundreds of *Manipravala* verses are recited and explained by the *Viduṣaka* in the course of the *Puruṣārtha* discussion.

The *Viduṣaka* explains elaborately through words, and illustrates with apt and humorous stories and anecdotes some of the wellknown classical verses like the following recited as benedictory invocation:

ब्रह्मा येन कुलालयन्नियमितो ब्रह्माण्डभाण्डोदरे
विष्णुर्येन दशावतारगहने क्षितो महासङ्कटे ।
शम्भुर्येन कशालपाणिपुठके भिक्षामटन् वर्तते
सूर्यो ध्राम्यति नित्यमेव गगने तस्मै नमः कर्मणे ॥

Here is an example for the poetry written by an ignorant fool :—

पाषाणी दशकन्धरो नृपसमे कृत्वा विकृष्टाम्बरां
भीमस्तत्परिरक्षणार्थमकरोत् सेतुं बदयश्चिमे ।
नारायैश्च घटोत्कचं निहतवान् रोषाकुले राघवः
साकूतं प्रययौ मुयोधन इति प्रायेण रामायणम् ॥

Various theories about politics and the different types of kings and their administration were used to be discussed by the Vidūṣaka while explaining the term *avalagna* in the *Mantrāṇīka* after defining the term as :

षष्ठ्यमन्तं गृहीत्वा तु भूर्मि धत्ते नराधिपः ।
अवलम्ब इति रुयातः सर्वेषां प्रीतिवर्धनः ॥

While explaining the Malayalam verse on the great happiness of meeting one's friend when the Vidūṣaka meets his friend in *Mantrāṇīka* :

*dūhe tannīr, koṇiya virehē kāntayoṭulle saṅgam
tāpodekē tanāl api tamassaikaṭe ca pradīpah
Pevellatil patitasamaye toniyennevamūdīny-
āpaikālattabhimatasuhṛtpṛaptiyoṭonnum ovvā*

the Vidūṣaka illustrates the idea with various stories. Reference to pseudo-physicians and their practices also seem to have been made in this context. Thus it seems probable that the tradition of the *Purusārtha* discussion arose from the Vidūṣaka of the *Mantrāṇīka*, and later spread to the other plays. The Vidūṣaka has become a typical character ; his *Nirvahana* is the same, whatever may be the play enacted.

The section on *Vinoda* starts with the following verse :

ब्रह्मोजात् कदाचित् हि कमलभुवा मुच्यते भारती सा
वक्षःपीठेन धत्ते किल मधुमथनः कन्यकामम्बुराशीः ।
सोऽयं कन्दर्पवैरिः शिवशिव शिवया संविभक्तार्द्धगात्रः
मुत्राण्णे स्वस्तिवाचा जगति विजयते मान्मथोऽयं विकारः ॥

Not only Brahmins, but also members of the other communities become objects of the Vidūṣaka's sarcastic comments. It is likely that emphasis was made on different aspects, depending on the

social condition, and many later verses have also crept into the fold of the earlier ones. Several verses in *Maṇipravāla* style, from a work called *Vaiśikatantra*, almost on the model of the *Kuṭṭāṇīmata*, are given in the stage-manuals of *Mantrāṇīka*.

The section on food, *Āsana*, starts with the following invocation to Gaṇapati:

यस्यासौ प्रातराशाय धनेशोऽपि न शक्नुयात् ।
अपरिच्छेयरूपं तं गणेशरमुपास्महे ॥

The main theme is the description of the sumptuous feast in connection with the annual ceremony of the death of Ndiṇḍim Nāikkar Appan; the gluttons who attend the feast are the Brabmins of Anadhitamaṅgalam village. Various types of hosts are described under the classes : *Sarasavirasa*, *Virasasarasa*, *Virasavirasa* and *Sarasa-sarasa*, and their characteristics explained with apt stories. The advice to the would be guest is:

सरसविरसगेहं भोक्तुकामो न गच्छेत्
विरससरसगेहं कष्टपक्षे प्रयातु ।
विरसविरसगेहं मा क्षुधापीडितोऽपि
सरससरसगेहं यातु तापोपशान्त्यै ॥

The definition of *Sarasavirasa* is given with the illustration of a person who invites the traveller to his house, and then dismisses him with the words;

आयाता न च तण्डुलाः परिजनोऽप्यन्यत्र संप्रेषितः
सा याता पितृमन्दिरं वयमपि प्रायेण यात्रोन्मुखाः ।
गन्तव्यं भवतान्यदीयभवनं भोक्तुं यदीच्छाहित चेत्
नो चेदत्र वसुन्धरैव भवतस्तत्प्रायाय कल्पिष्यताम् ॥

There are several *Kari-Slokas*, describing the various curries and sweets; the description starts with a comparison of food with a beautiful girl :

Vennasmeramukhīm varuṭtu varalum vṛntākadantacchadām
Cettoman madhurakkarīstanataṭām amlopadamsodarim
Geṇūnor erumattayirkkaṭīṭām ciṇīampazhorudvayīm
enām bhukti vadhūm piriññayi sakhe lokah katham jīvati ?

Another verse in Sanskrit describes food as a king :

सम्यक् प्रजापालनजागरुकः सर्वप्रियः शुद्धजनैरदृश्यः ।
चतुर्विधामात्यरसानुकूले जयत्यसावोदनभूमिपालः ॥

Most of the verses are in Maṇipravāla style. They describe the popular curries and other items of food in ancient Kerala. The final prayer of the gluttons is that they may have a similar feast of 'Pantranṭām māsam' the next year also, unconsciously suggesting thereby that someone in the family should die immediately :

*i neṭumpurayilttanne varum kollavumādarāl
Pantranṭāmmāsam unṭāvān prārthikkunnen sadāyppozhm*

The section on Rājasevā is taken up last. It discusses the various types of kings, good and bad ; the Vidūṣaka gets ample opportunity here to criticize the administration, point out the defects of corruption like bribery, with sharp thrusts. Being a fool he has the liberty to criticize even the king. Topical allusions are found plenty in this section, more than in others. Explaining how the Vidūṣaka came to enter into the service of the king, the hero of the play selected for staging, this humorous section is connected with the main story, as part of the earlier life of the Vidūṣaka.

Verses on food and sex are found profusely in the speeches of the Vidūṣaka even in the course of his normal acting of the text. There is a rule that whenever anybody talks in the presence of the Vidūṣaka, he must explain it in Malayalam. In the case of Prakrit passages, he first gives the Sanskrit *chāyā* and then the Malayalam version. His own original words are first spoken in fluent Prakrit, then the Sanskrit *chāyā* follows, and later comes the explanation. While explaining the hero's words, he illustrates by narrating his own experiences similar to those described by the hero ; since his associations are mainly with food and the maid-servants, the parallels he brings are naturally from these two spheres. These parodies are called *Pratislokas*. The *Svapnavāsavadatta* verse,

स्मराम्यवन्त्याधिपते: सुतायाः प्रस्थानकाले स्वजनं स्मरन्त्याः ।
बाष्णं प्रवृद्धं नयनान्तलमं स्नेहान्ममैवोरसि पातयन्त्याः ॥

has the following *Pratisloka* :

*smarāmi vānāriyuṭe sutāyāḥ nelkuttukāle taviṭum smarantyāḥ
slesmam pravṛddham nijahastalagnam snehānmamaivorasi
pātayantyāḥ*

The *Nāgānanda* verse,

नीताः किं न निशाः शशाङ्कुरचयो नाद्रात्मिन्दीवरं
 किं नोन्मीलितमालतीभुरभयः सोढाः प्रदेषानिलाः ।
 इंकारः कमलाकरे मधुलिहां किं वा मया न श्रुतो
 निव्यजिं विषुरेष्वधीर इति मां केनाभिष्ठते भवान् ॥

is parodied thus :

nītāḥ kim pṛthumodakāḥ na divasāḥ nāghrātām ammāmpazham
kim conmīlitacārūjīrakarasāḥ soḍhāś ca pākānilāḥ
sīlākrāḥ kaṭukum varuttu kāriyil-k-kūṭunna neram sruto
niroyājam viruṇeṣvadhihā iti mām kenābhīdhatte bhavān ?

The Vidūṣaka provokes laughter even by the style of his speech, using Sanskrit suffixes to pure Malayalam stems as in the following description of a sunset in *Subhadrādhanañjaya* :

tālppūṭayanti takarāḥ kārikoytasēśāḥ
kākāḥ karaññū maram eriyuraññayanti
maṇṭanti pānthanivahāḥ paṭibandhāpeṭyā
minnāminuññunivahāś ca minuññayanti

Nāṭāñkuśa

In an anonymous work called *Nāṭāñkuśa* the method of staging Sanskrit plays by the Cākyārs of Kerala is criticized severely, as taking too much liberty with the text, as contravening the rules of dramaturgy, and as obstructing the dominant sentiment by the addition of extraneous matter. Though the attacks are prejudiced and one-sided, they help in understanding the condition of the Sanskrit stage in Kerala in the middle ages, and are hence extremely useful to the students of the evolution of the Sanskrit stage in Kerala. Some of the important points raised there may be noted. The author takes as illustration the *Ānguliyāṅka* of *Āścaryacūḍāmanī* and the *Mantrāṅka* of the *Pratijñāyau-*
gandharāyaṇa.

(a) The dance called *Kriya* (*Kriya Gavīñuka*) after the introduction of the main character is not sanctioned by any text on dramaturgy. Dances with Āṅgahāras and Cāris are prescribed as part of the Pūrvvaraṅga by Bharata. The term 'Karaṇa' for various hand-movements is also known; but not the term *Kriyā* in such a technical sense. *Pūrvvaraṅga* dances should not be introduced after the main character has entered the stage. Thus

in the *Anguliyāṅka* we do not know whether it is Hanumān or the actor who does the *Kriyā*. The procedure for the *Kriya Cāvīṭṭal* with dances and songs in a certain way handed down from generations is not based on any known text on dramaturgy :

“ कांचित् कथां समारभ्य पुनस्तां विसृज्य मध्ये देवतार्था किया कियते इति कोऽयं नयः ॥ ”

“ क्रियेयं देवताप्रीतिविधये जायते यदि ।

नाव्यात् प्रागेव नान्दीव प्रयोक्तव्या भवेद् ध्रुवम् ॥ ”

“ न केवलमयं नृत्विशेषो नाव्यमध्यगः ।

अमुष्य वाचकः शब्दः कियेत्येषोऽपि नूतनः ॥ ”

(b) During the Nirvahana of each character the entire story of his life till the incidents to be staged in the Act selected is explained in detail with the help of verses sung by the Nañyār. This is unwanted and unwarranted. The playwright has arranged the plot in such a way omitting certain portions and expanding certain others. Explaining those incidents which have been purposely omitted or summarised by the writer is not the proper method of staging a play. It is also against the natural development of the sentiment. The audience is interested in the present, not the past :

“ प्रबन्धानुसारी खलु प्रयोगः । कवेरजुमतमभिनयनीयम् । न तावत् कविभिर्नाट्यकादौ नायकानां चरितमुपत्तेरेव प्रभृति विलयपर्यन्तमुपनिबध्यते । न च प्रारब्धभागादाभ्य आसमापयिषितभागादखिलमुन्मीत्यते । यदस्तु यतो वा निवद्धं तत्थैव प्रयोक्तृभिः परिप्राणम् । न किञ्चिदिदपि पौरोभाग्यमाचरणीयम् ॥ ”

(c) Resorting to monoacting is also wrong. When the playwright has introduced different characters, they must appear on the stage. The actor comes to the stage as Hanumān in the costume and make-up of a monkey ; if he attempts to play the role of Sītā, the heroine, with the monkey's costume and make-up, it will look ridiculous. The holding of a garment to indicate that the actor assumes the role of Sītā is not proper. There are many scenes where the characters introduced in the text are not actually brought on the stage, the same actor taking all the different roles in turn. This cannot be considered to be correct or conforming to the spirit of the text :

“ कपिरूपमुपादाय लाङ्गूलादिविशेषितम् ।

सीता भूत्वा विलासादिनटनं साधु साधिदम् ॥

एकोऽनुकार्यो वेषेण तथान्योऽप्याङ्गिकादिना ।
इति केनोपदिष्टं वा क्व वालौकिकमाणसे ॥”

“ यदिदं कपिवरभूमिकायां सीतानुकरणोपक्रमे चेलाश्वलोऽम्बवनं कियते तत् कि नाम भवेत् ।... ”

“ हनुमान् वालतः पृष्ठे सीता वसनतः पुरः ।
अहो नाटयाधिरूढस्य वेषोपादानचातुरी ॥”
“ आहार्येण कपिश्चेष्टो रामादिस्त्वाङ्गिकादिना ।
दृश्यते सममेकस्येत्येष कुत्र भवो नयः ॥”

(d) There are some innovations made by the actors which are not sanctioned by the text, or by any other authoritative works. Thus in depicting Lakṣmana's disfiguring of Surpaṇakhā, the Kerala actors portray the cutting off not only of the nose and the ears, but also her breasts. Neither the text of the drama nor the *Rāmāyaṇa* of Vālmiki supports this :

शृणुणखाङ्के वैहृष्यकृतौ तथाः स्तनद्वयसंच्छेदनमपि...वितन्यते, तस्य किनाम गूर्लं भवेत् । न तावज्ञाटकं, तत्र खलु निशाचर्याः कर्णनासिके इत्येतावदेवोक्तम् । आर्द्धपि “...विच्छेद कर्णनासं” इत्येवास्ति । तस्मात्स्वयंकृतमेवेदम् ।

[This is based on the *Kampa-Rāmāyaṇa* version.]

(e) The introduction of the Malayalam passages in *Mantrāṅka* of *Pratijñāyaugandharāyana* is also against the rules of dramaturgy, which sanction the use of Sanskrit and Prakrit only for the characters. The sanction for the use of local language found in the *Nāṭyaśāstra* is a suggestion to the poet not to the producer or the actor. It is the *Viduṣaka* who normally uses Malayalam, and it is to introduce humour, and to explain the ideas to the illiterate audience :

“ मन्त्राङ्के वसन्तकः केरलभाषायां भाषते । तदपि न पर्यालोचनां समर्हति । नाटकेषु नूनं प्रतिपात्रं भाषानियमो विद्यते ।...ननु

“ देशभाषाक्रियावेषभाषणाः स्युः प्रवृत्तयः ।
लोकादेवावगम्यैता यथौचित्यं प्रयोजयेत् ॥

इति वचनादेवमनुश्रीयते, माधो इदं वचनं कविकर्तृकाप्योजनाविचयम् ।”

“ मोदभग्न्ये महता वाजालेन राजनयप्रकटनं कियते, तत् कस्योपकारकं भवि-

अति । को वा पृच्छति कीदृशो राजा राज्यं पालयेदिति येन—

एवंविवैर्युर्गुणेयुर्को राजा राजगुणान्वितः ।

जितेन्द्रियः सुवृत्तश्च चतुरन्तां मही यजेत् ॥

इति राजवृत्तमुपकमेत ।”

(f) In the comic episodes (*Prahasanas*) the Brahmins are described as having illicit connection with Sūdra women, which is against the *Dharmaśāstra* rules. This must be considered as obscene, and what is against the normal decency should not be represented on the stage.

(g) The detailed discussion of political theories (*Rājanayyas*) is introduced in a far-fetched manner, as an explanation of the word *Avalagna*. It has no reference to Udayana or Pradyota, and the audience is not interested in the qualifications of a perfect king.

(h) Using the Malayalam verse ‘*dāhe tāṇṇir.....*’ the actor goes on describing the various kinds of drinks and the pseudo-physicians. This is far-fetched and has nothing to do with the context. The author says :

“ दाहे इत्यादि भाषापश्यमापाय पानीयवर्णनायामेवंविधजननिवारको वैश्वराक इति
वैद्यनिन्दार्थोऽस्यन्तं दूरभूताः ।...शास्त्राचंकमणैरेवं भवान् साधु हरिर्भवान् ।

(i) The introduction of extraneous verses by the singer, *Nānyār*, in the middle of the acting now and then is also unwarranted. Thus in *Mantrānka*, verses like the following :

“ वरडिण्डकवेषविभूषणवानुरुदण्डधरो भसिताच्छततुः ।
मृदुभस्मकपुण्डकमण्डनवात् विशतीह वसन्तक एष कृती ॥”

(j) The general rule about battle, death etc. as unsuitable to be represented on the stage is also discarded in *Kūtiyāttam*:

अद्यापात्रेण प्रथनं वधविधानं दूराह्नानमित्यायनुष्ठीयते तदपि नाटयविदां हृदय-
माकर्जयितुं न क्षमम् ।

It may be noted that most of these points raised here in the *Nāṭānkuśa* are true of the Kerala stage practice of the Cākyārs. Whether all such deviations are to be condemned or not depends on the point of view one takes at these problems. In any case it is important as shedding light on the peculiarities of the staging of Sanskrit plays by the Cākyārs in Kerala.

NOTES

1. K. Rama Pisharoti, *IHQ I & V; BSOS, V.* For detailed bibliography see A. D. Pusalkar, *The Bhāsa Problem*.
2. K. Rama Pisharoti, 'The Kerala Theatre', Annamalai University. (Reprinted as chapter 1X of *The Theatre of the Hindus*, Calcutta, 1955); Ammaman Thampuran, *Kūṭṭum Kūṭiyāṭṭavum*, Trichur, 1938.
3. K. Narayana Pisharoti, *Kūṭiyāṭṭam* (1956); *Kalālokanam*, Trichur, 1960.
4. R. V. Poduval pointed out long ago in his short book 'The Art of Kathakali' (Trivandrum, p. 16) that Kathakali owes much to Kūṭiyāṭṭam: "The whole scheme of *abhinaya* (acting) and gestures were bodily adopted in the *Kathakali* from them in addition to its borrowing and refinement of facial make-up and costume. The *Kathakali* became more attractive and popular than the *Cākyār Kūttu* and *Kūṭiyāṭṭam* in course of time, as unlike them its performance was not restricted to the precincts of the temple."
5. Ammaman Thampuran, *op cit.* p. 25 f.
6. Dr. K. Kunjunni Raja, *The Contribution of Kerala to Sanskrit Literature*, Madras University, 1958, p. 9 f.
7. *Ibid*, p. 12 ff.
8. Dr. V. Raghavan, 'Sanskrit Drama and Performance,' Madras University Journal, XXIX. i. 1957; 'Producing Sanskrit Plays', *Nāṭya*, Spring Number 1959.
9. 'Fa-hsien, (not Hiuen-tsiang): See *Chinese Literature* 1956, part 3, p. 149: "Actors are hired to perform a play in which Sāriputra who was originally a Brahmin goes to Buddha to ask for ordination. The lives of Maudgalyayputra and Kas'yapa are also performed in this way" (in Mathura).
10. *A Record of the Buddhist Religion*, by I-tsing, edited by Takakusu, Oxford, 1896, p. 163 f: "King Sīlāditya versified the story of the Bodhisattva Jimūtavāhana, who surrendered himself in the place of a Nāga. The version was set to music (*lit.* string and pipe). He had it performed by a band accompanied by dancing and acting and thus popularized it in his land."
11. *Bibliotheca Indica* edition, pp. 104 ff.

12. As pointed out by N. V. Krishna Warrier, *Mathrubhumi Weekly*, dated 21-2-1960, p. 7 ff.
13. *TSS* No. 55.
14. Edited by P. Anujan Achan, Trichur, 1925.
15. "Rājasimhaḥ prasāstu nah" in the *Bharatavākyā*.
16. *TSS*
17. Dr. K. Kunjunni Raja, *op. cit.*, p. 13.
18. *Ibid.* p. 13.
19. Many scholars in Kerala consider this as a reference to *Kūṭiyāṭṭam* in its earlier form.
20. The derivation of the term is not clear; some explain it on the basis of *Sakya* or Buddhist, but it is not certain. cf. Ammaman Thampuran, *op. cit.*
21. N. V. Krishna Warrier, *loc. cit.*
22. *Ibid.* Also M. Raghava Iyengar, *Some Aspects of Kerala and Tamil Literature*, Pt. II, p. 37 f.
23. Trivandrum Palace Library, No. 1521; Trivandrum Curator's Office Library, Nos. 1309-1312; BORI, Poona, Nāṭaka MSS. No. 132, 133 etc. MSS. are also with many Cākyār families and with K. P. Narayana Pisharoti. *Asokavanikāṅka*, has been published from Trivandrum, TMS 95.
24. Madras, R. 3003.
25. K. R. Pisharoti (*op. cit.*) adds *Unmādavāsavadatta* to the list; but that work is a *kāvya* according to *Āscaryacūḍāmaṇi*.
26. References to single Acts are found elsewhere also. See *Nāṭakalakṣaṇaratnakosa* of Sāgaranandin.
27. For details see Kunjunni Raja, *op. cit.*
28. Ammaman Thampuran, *op. cit.*
29. *TSS*.
30. Published from Trivandrum.

31. Kunjunni Raja, *op. cit.*
32. *Ravinaśvarādeśāt*
33. K. R. Pisharoti has wrongly referred to Nañyārs as the women of Cākyār community.
34. II. 94.
35. K. Narayana Pisharoti, *Kūṭiyāṭṭam*, p. 19.
36. National Book Stall, Kottayam.
37. V. Raghavan, 'Music in Ancient Indian Drama', *Arts and Letters*, vol. XXVIII, part I; Journal of the Madras Music Academy.
38. The eight things consist of gold, mirror, saffron, rice, fruit, etc.
39. Ammaman Thampuran, *op. cit.*
40. *Līlātilakam*, chapter I.
41. Trivandrum Curator's Office Library, No. 1310.
42. Ms. with K. P. Narayana Pisharoti.
43. *Ibid.*
44. *Kūṭiyāṭṭakramam*, Paliyam Ms. (copy with me).
45. Ammaman Thampuran, *op. cit.* p. 74.
46. Madras Ms. R. 3003.
47. Quoted by Ullur, *History of Kerala Literature*, Vol. I.
48. Free translation from Malayalam.
49. Ammaman Thampuran, *op. cit.* pp. 120f.; *Kalālokaṁ*, p. 52 f.
50. Pointed out by V. Rājarāja Varma Rāja and others.

KĀLIDĀSA AS A DRAMATIST*

By

Dr. V. Raghavan

The name of Kālidāsa is pre-eminent in Sanskrit literature not only in the domain of poetry, but also in that of drama. There were before Kālidāsa dramatists of repute whom the poet himself mentions, in the prologue to his *Malavikāgnimitra*—with which he makes his first bow on the stage—masters who had established their reputation, Bhāsa, Saumilla and Kaviputra. With the exception of Bhāsa, who is however involved in controversy, the others are nothing more than names to us. The modest bow that Kālidāsa made with his court-romance of King Agnimitra and Princess Mālavikā and the hesitation with which he asked: "Will this effort of a contemporary poet go with the audience?" प्रथितयशां भाससौमिल्लकविपुत्रादीनां प्रबन्धानतिकम्य वर्तमानकवेः कालिदासस्य क्रियायां कथं बहुमानः । I was soon replaced in his next heroic comedy, the *Vikramorvāsiya*, with a more confident note, in which he referred to himself as having earned the friendship of the audience :

प्रणयिषु वा दक्षिण्यादथवा सद्वस्तुपुरुषबहुमानात् ।
शृणुत मनोभिरवहितैः क्रियामिमां कालिदासस्य ॥

Already he could say in the second play that the actors had better be careful with their portions : तदुच्यतां पात्रवर्गः स्वेषु पाठेषु अवहितैर्मवित्यमिति । By the time he wrote the *Abhijñāna-Śākuntala*, he had gained his reputation as a dramatist; he makes no plea but straightforwardly announces that a new play of Kālidāsa is to be produced and adds : Let each part be attended to with special effort : तत्प्रतिपात्रमाधीयतां यतः । The verdict did not wait for long to be pronounced and the emergence of the three plays of Kālidāsa threw into oblivion all that was there before him. Henceforth all plays that were to be written took Kālidāsa for the model. All Nāṭakas with heroic themes were patterned after the *Śākuntala* and any romantic play relating to a historical King, after the *Malavikāgnimitra*. In fact, on the evolution of the type of play called Nāṭikā which was a graft of the heroic *Nāṭaka* and the social *Prakaraya*, which took its characters not from the Puranic Rajarshis but from Kings of historical times, which shortened its

*Courtesy : A. I. R.

length and number of Acts, and which aimed at the increase of interest by introducing music and dance or other artistic features as integral parts of the theme, Kālidāsa laid the path with his *Mālavikāgnimitra*. It would appear that the very description of *Nāṭikā* in works of dramaturgy is mostly based on the *Mālavikāgnimitra*.

The *Mālavikāgnimitra* is sustained by a well-organised story with the ingenious design of the Vidūṣaka forming its base; it has a political background and more than these, attractive motifs like the dance-contest, and the *Asoka-dohada*. But it does not give scope to Kālidāsa's idealism and philosophy which find their fullest expression in the *Abhijñāna-Śākuntala*, which may be called the poet's final testament. At the end of the first play, the poet just prays to Candi that she may be gracious towards him and that was enough for him so far as his adversaries were concerned :

त्वं मे प्रसादसुखी भव चण्डि नित्यमेतावदेव वरये प्रतिपक्षहेतोः ।

At the end of the second play the poet prays that the divorce between learning and wealth be ended and that men of quality thrive well :

परस्परविरोधिन्योरेकसंश्रयदुर्लभम् ।
सङ्गते श्रीसरस्वत्योर्भूयादुद्भूतये सताम् ॥

But at the end of his last play, the poet not merely asks for good rule of earth and respect for learning, but as an evolved soul he prays that as far as he himself was concerned, Lord Siva might grant him spiritual salvation :

ममापि च क्षपयतु नीललोहितः
पुनर्भवं परिगतशक्तिरात्मभूः ।

Not that the poet was not a religious or spiritual aspirant earlier. His very name tradition connects with a story of *Bhakti*. His *Kumārasambhava* is his homage to his favourite divinity, Pārvatī-Parames'vara. But it is in the *Śākuntala* that the mellowed glow of the poet's genius and the ripeness of his personality are seen. The *Tapas* which the *Kumārasambhava* depicts as the welding force, more potent than physical beauty, is worked out, on the plane of drama, through *Vipralambha-rasa*, तप्तेन तप्तमयसा घटनाय योग्यम्, which removes the dross of the initial physical attraction and makes the union truly spiritual and abiding.

While Bharata, on the side of theory, sets forth the principles of Sanskrit drama, it is in Kālidāsa's plays that one understands the practical details of the unique way in which the Sanskrit dramatic technique works. To realise this fully, one should not merely content oneself with reading the plays of Kālidāsa, but see them played or better still, rehearse and produce them. The close integration of Nature and the feelings of men and women and the lyrical miniatures have all a direct bearing on the idealistic and artistic production technique; the elimination of the sets and too elaborate stage-directions determine the very character of the writing of the text of the play and the dialogues; and that this method is more effective or affective than the spectacular can be easily seen; only, a re-thinking is necessary of our idea as to the fundamental idea of drama. The drama is not a series of moving pictures; nor is it a pure poem. Hence it is that, in its definition of drama, Sanskrit dramaturgy lays equal emphasis on the *dr̥ṣya* and the *śr̥avya*.

Another important principle of Sanskrit dramaturgy which Kālidāsa illustrates in the most luminous manner, is that the theme or story, however important, is to be the support of *Rasa*. How much scope Kālidāsa has laid in between his words and dialogues, for subtleties of emotional expression can be fully realised when one takes his plays for actual production. His sense of humour and precise perception of human behaviour, all these do find their place in his plays. We cannot imagine what he would have done or achieved if he had taken up a pure social theme like the author of the *Mr̥chhakaṭīka*; it is clear from his poems and plays that his spirit revelled not in that line; but in his lesser homely figures like the *Vidūṣaka* and the *Cetis*, the fisherman and the police as also in the greater ones like *Agnimitra* or *Agnivarna*, his realistic touches are clearly seen, though here too, according to his genius, he adopts the delicate and suggestive way, and not the obvious and expressed way. Further it is in the dialogues in his plays that we have to find the only example of what the prose of a master of Sanskrit like Kālidāsa is like. In the words Aurobindo, Kālidāsa's dialogues in his plays are "admirable prose in Sanskrit literature, perfectly simple, easy in pitch, and natural in tone with a shining, smiling, rippling lucidity."

In a few minutes you will be listening to one of the plays of Kālidāsa, the *Vikramorvāsiya*, and some words about it would be appropriate now. The kernal of the theme of this play goes to great antiquity, as borne out by the dialogue between Purūravas and Urvaśi found in the hymns of the *Rgveda*. In Kālidāsa's hand, the theme undergoes complete modification and Urvaśi, the heartless heavenly courtesan who abandons

Purūravas, comparing herself and womenfolk to hyenas, is thoroughly metamorphosed by the poet into a perfect lady in love, with her heavenly features kept in their barest minimum to serve such technical needs as coming down or remaining in hiding. She voluntarily falls in love with Purūravas and comes back to him of herself. The disappearance of Urvāśī and the consequent suffering of Purūravas are made more human and natural by the introduction of the element of jealousy, by the curse of the Kumārvana and Urvāśī becoming for a time a creeper and not becoming lost for ever, by the motif of the uniting gem, *Sangamaniya-mani* and the reunion of Pururavas and Urvāśī. In the fourth Act in which Urvāśī remains a creeper and mad Pururavas goes about raving and, like Rāma in the end of *Āranya-Kānda*, asks every animal and bird, tree and mountain, news of his beloved is a lyrical and dramatic masterpiece. In the fifth Act, the reunion is ennobled further by Urvāśī's gift of a son, Āyus, to Purūravas and to complete the reincarnation of the R̥gvedic Urvāśī, Kālidāsa makes her abide with Purūravas.

Out of a hoary myth of the nation the national poet has re-created a heroic love-play. In the words of Aurobindo who interprets the myth : "Such a man (i.e. Purūravas) alone was fit to aspire to and win the incarnate beauty of the world and its sensuous life, the *Apsara* who sprang from the thigh of the Supreme". As Tagore has conceived, Urvāśī is "the spirit of imaginative beauty in the universe, the unattainable ideal for which the soul of man is eternally panting....." There is but one who can attain her, the man whose mind has become one mass of poetry and idealism and has made life itself identical with poetry and whose soul holds friendship and close converse with the Gods. This is Purūravas "the noise of whom had gone far and wide", whose mother was Ilā, divine aspiration.....and his near ancestors therefore are the Sun and the Moon". For her, he leaves everything. His soul must wander through all Nature seeking her, imagining her or hints and tokens of her in everything he meets.....It is therefore one of the most profound and splendid of the many allegories in the great repertoire of Hindu myth that Kālidāsa has rendered into so sweet, natural and passionate a story of human love and desire".

According to some treatises, the *Vikramorvāsiya* belongs to the type of play called *Totaka*. Whatever its other features, its main characteristic is that the gods and the humans mingle here and the drama passes from heaven to earth and from earth to heaven. It is such bridges between the two worlds, the mortal and the divine, the material and the spiritual, that Kālidāsa has built in his dramatic creations.

“आषाढस्य प्रथमदिवसे” *

डा० वै. राघवः

शालिदासः - अहो उदाररमणीयोऽयं प्रदेशः, स्निग्धा इमे छायातरवः, इमानि च प्रसन्नान्युदकानि । अथ किन्नामधेयस्यादेष पुरतश्चक्षुषोरतिथी-भवन् गिरिविशेषः ? नूनं केनापि पावनप्रभावेण महापुरुषेण अध्युषित-पूर्वः आश्रमः स्यात् । अये कोऽपि अहमिव एकाकी अत्र परिभ्रमति, पृच्छाम्येनम् । भोः क एष गिरिः ? किन्नाम्ना प्रथते इयं परिसरभूमिः ?

यशः - सर्वे ! एष रघुपतिपदैरङ्गितो मेखलाषु, तन्नाम्नैव प्रथां गतो रामगिरिः ।

शालि - हन्त चरितार्थं चक्षुः, जीवितं च रघुपतिपदस्य साक्षात्कारेण । अस्मिन् दृष्टे करणविगमादृध्वमुद्भूतपापाः कल्पिष्यन्ते स्थिरतरपद-प्राप्तये श्रद्धानाः ।

यशः - इमानि च जनकतनयास्नानपुण्यानि उदकानि । एषु च स्निग्धच्छाया-तरुतलेषु पर्यायशः परस्परस्याङ्के सीतया रामभद्रेण च सुसम् ।

शालि - अतिरिसिं हि तन्मिथुनं यद्विजहार बनेऽपि भवने यथा ।

यशः - इह रामगिर्याश्रमेषु एकाकिनः परिभ्रमतो मम बान्धवमिव भवन्त-मासाद्य समुच्छ्वसन्तीव ग्लायमानान्यङ्गानि । भवानपि अहमिव शापेन प्रवासं नीतः ?

शालि - सत्यं प्रोषितोऽस्मि, न शापेन, किन्तु ततोऽपि पापीयसा राजसेवा-षिकारेण । अनुभावविशेषात् भवन्तं सिद्धं वा साध्यं वा यक्षं वा तर्कयामि ।

* आकाशवायां मदकेन्द्रात् प्रयुक्तमिदम् ।

यक्षः - यक्षोऽस्मि, अनुचरो राजराजस्य । स्वाधिकारप्रमत्तः वर्षभोग्येष
कान्ताविरहगुरुणा शापेन अस्तंगमितमहिमा अत्र प्रवसामि ।

कालि - प्रणयकलहादन्यं विप्रयोगमजानतः सुकुमारस्य यक्षजनस्य महार
वज्रोपनिपात एष विदूरविश्लेषः । अयमसौ कनकवलयञ्चरितः
प्रकोष्ठो भवतो विरहव्यथां व्याकरोत्येव । किन्तु मन्ये एतैर्दिवसैः
गतभूयिष्ठः शापकालः, न चिराद्विषोषितायाः पतिव्रताया यक्षा
वेणीमोक्षं करिष्यसीति ।

यक्षः - सत्यं गतप्रायः स शापकालः, परन्तु न जाने कथं वा तारयेयमि
आसन्नाः वर्षा इति ।

कालि - विरहिणां मृत्युभूतो हि स समयः, आसन्न एव च, यतोऽद्य आषाढ़ल
प्रथमो दिवसः । पश्य वदतोरेव नौ प्रथमो भेषः समापत्ति, राम-
गिरिसानुमाश्किष्यति च । प्रेक्षस्व प्रेक्षस्व चास्य वप्रकीडापरिणतगत-
प्रेक्षणीयां लक्ष्मीम् ।

यक्षः - कथं भवान् अस्य लक्ष्मीमाह ! मम पुर्नर्मन्दभाग्यस्य अन्यैव कारि
दुरवस्था प्रकान्ता ।

कालि - कष्टं भोः कष्टम् । स्थातुमेव न सहन्तेऽस्य तपस्विनोऽङ्गकानि
यद्यमन्तर्बाष्पो ध्यायति, तन्मन्ये प्रियतमासमुत्सुकितमानसस्ताम-
तीति । किं पुनः—

‘मेषालोके भवति सुखिनोऽप्यन्यथावृत्ति चेतः

कण्ठाश्लेषप्रणयिनि जने किं पुनर्दूरसंस्थे ।’

कथं सद्य एव उन्मादेन स्पृष्टोऽयम् !

यक्षः - अयि भगवन् मेष ! एष कोऽपि दूरबन्धुरथीं प्रणमति । अयं ऽ
प्रत्यैः कुटजकुस्मैः अर्धः । स्वागतं ते । ननु भुवनविदिं
पुष्कलावर्तकानां वंशे ज्ञातोऽसि, कामरूपी साक्षात्मघोनः प्रकृति

पुरुषश्वासि । कस्सन्नद्वे त्वयि विरहविधुरां जायामुपेक्षेत । पराधीन-
वृत्तिं मां प्रियया संघटयितुं भवतापि संप्रति न पार्थते । प्रत्यासन्ने
नमसि अबलायास्तस्या मे दयिताया जीवितमालम्बनीयम् । तत्र
मत्कुशलमयीं प्रवृत्तिमन्तरा नोपायमन्यं प्रेषेत्, न च भवतोऽन्यं
तत्सन्देशहारकम् ।

कालि - अतिकरुणं वर्तते !

धूमज्योतिस्सलिलमरुतां सन्निपातः क्र मेषः
सन्देशार्थाः क्र पद्मकरणैः प्राणिभिः प्रापणीयाः ।
इत्यौल्लुक्यादपरिगणयन् गुब्बको याचतेऽन्नं
कामार्ता हि प्रकृतिकृपणाश्चेतनाचेतनेषु ॥

यक्षः - (इतः परं यथावसरं यक्षस्य सन्देशश्लोकाः गेयाः ।)

* * * *

महाश्वेता*

डा० वे. राघवः

(ततः प्रविशति भगवन्तं महादेवमुपवीणयन्ती उपविष्टा महाश्वेता)

महाश्वेता - जयन्ति बाणासुरमौलिलालिताः

दशास्यचूडामणिचक्कुम्बिनः ।

सुरासुराधीशशिखान्तशायिनः

भवच्छिदस्यंवकपादपांसवः ॥

नमस्तुङ्गशिरश्चन्म्बिन्द्रचामरचारवे ।

त्रैलोक्यनगरारभमूलस्तंभाय शंभवे ॥

चन्द्रापीडः - (गीतश्रुतिमभिनीय) अहो ! श्रुतिसुभगं वीणातन्त्रीजंकार-
मिश्रममानुषं गीतम् । कुतोऽत्र विगतमर्त्यसंपाते प्रदेशे गीतध्वने-
स्तंभूतिः ! यावद्वलोकयामि । (परिक्रम्य) अये भगवतः शूलपाणे
सिद्धायतनम् ! इदमत्र शुचिभिः मन्दाकिनीपुण्डरीकैः कृतार्चनम्,
चराचररगुरोः भगवतस्यंवकस्य चतुर्मुखममलमुक्ताशिलाघटितलिङ्गम् ।

इयं च भगवतो दक्षिणां मूर्तिमाश्रित्य विरचितब्रह्मासना गीत्या
देवं विरूपाक्षमुपवीणयन्ती कापि कन्यका । अहो धवलिमासा
रूपस्य । किं पशुपतिदक्षिणमुखहासच्छविरियं, रुद्रोदधूलनभूतिः,
हरमौलिज्योत्स्ना, गौरीमनःशुद्धिर्वा मूर्तिमती, शंकराभ्यर्चनाय स्वय-
मुद्यता कुसुमसमृद्धिरिव सुकुमारा, घर्महृदयादिव निर्गता, अप्राकृता
वा वाक्, यौवनेनापि विनीतेन शिष्येणेवोपास्यमाना, निर्ममा,
निरहंकारा, अमानुषाकृतिः प्रतिपञ्चपाशुपतव्रता । अहो जगति
जन्तूनामसमर्थितोपनतानि आपतन्ति वृत्तान्तान्तराणि । इयं मे
मृगया, अयं च मानवानामगम्यः दिव्यजनसंचरणोच्चितः प्रदेशः,
इदमच्छोदं सिद्धोपस्पृष्टबलं सरः, अत्र चेयं दिव्या कन्यका ।

* आकाशवाण्यां भद्रकेन्द्रात्प्रयुक्तमिदम् ।

अतिमहानयमवकाश आश्र्वर्याणाम् । भवतु, गीतावसाने एनामेव प्रक्षयामि । यावदिह शृण्वन् उपविशामि । कथं सद्य एव गीताद्विरता ! वीणां निधाय हरं प्रदक्षिणीकरोति, प्रणमति च । अहो भक्तिप्रवणता ! अहो उदारसुकुमारता प्रयत्नेष्टितानाम् !

महाश्वेता - स्वागतमतिथये । कथमिमां भूमिमनुप्राप्तो महाभागः । अनुभूयतामतिथिसत्कारः ।

चन्द्रा - अलमतियन्त्रणया । विमुच्यतामयमत्यादरः । त्वदीयमालोकनमपि पवित्रीकरणायालम् । आस्यताम् ।

(महाश्वेता उपविशति)

भगवति ! मानुषतासुलभो लघिमा मां प्रश्नकर्मणि नियोजयति । कतरत् मरुतां, ऋषीणां, गन्धर्वाणां, गुद्धकानां, अप्सरसां वा कुलमनुगृहीतं भगवत्या ? जन्मना किमर्थं वा अस्मिन् कुसुमसुकुमारे नवे वयसि व्रतग्रहणम् ? (आत्मगतम्) कथं प्रश्नान् श्रुत्वा दीर्घम् अधोमुखं च इयं निःश्वसिति ? किमपि ध्यायन्त्याः नयने मुक्ताफलस्थूलानि अश्रुणि आबधनतः । आः, कथं रोदितुमप्यारभते । अहो दुर्निवारताव्यसनोपनिपातानाम् ।

देवि ! शोकस्तरणहेतुतामुपगतमात्मानमपराधिनमवगच्छामि । तिष्ठ मुहूर्तकम् ; इदं शीतं सरोवारि आनयामि ; मुखं प्रक्षालयितुम् अहंति भवती ।

(सा च मुखं प्रक्षाल्य दीर्घमुष्णं च निश्चस्य शनैः शनैः प्रतिवदति)

महा - राजपुत्र ! किमनेन मम मन्दभाग्यायाः वैराग्यवृत्तान्तेन श्रुतेन ।

तथापि यदि महत् कुतूहलं श्रूयताम् ।

चन्द्रा - अवहितोऽस्मि ।

महा - श्रुतमेव कल्याणाभिनिवेशिना विबुधसद्गनि अप्सरसो नाम कन्यकास्सन्तीति ।

चन्द्रा - श्रुतमेव ।

महा - तासां चतुर्दशकुलानि । गन्धर्वाणां च कुलेषु आखण्डलेन सुहच्छब्दे-
नोपबृंहितप्रभावः अधिपतिः चित्ररथः, यस्य च इतो नातिदूरे हेमकूटे
नाम निवासः । तस्येदं चैत्ररथं काननमच्छोदं सरः, तदुपरचित
एवासौ भगवान् भवानीपतिश्च ।

चन्द्रा - ततस्ततः ।

महा - सोमपीयूषसंभूतानामप्सरसां कुले गौरीति प्रसूता । तां हंसः
प्रणयिनीमकरोत् । तयोस्तादृशयोरहमीदृशी शोकाय केवलं समुत्तज्ञा ।

चन्द्रा - समाध्वसितु भवती ।

महा - कर्मेण च कृतं मे वपुषि वसन्त इव मधुमासेन, मधुमास इव
नवपल्लवेन, नवपल्लव इव कुसुमेन, कुसुम इव मधुकरेण, मधुकर इव
मदेन नवयौवनेन पदम् ।

एकदाहम् अन्धया सह मधुमासविस्तारितशोभम् इदमच्छोदं सरः
स्नातुमभ्यपतम् । सह सखीजनेन विचरन्ति निर्भरविकसितेऽपि
कानने अभिभूतान्यकुसुमपरिमलं कुसुमगन्धमभ्यजिग्रहम् । तेन कुसुम-
गन्धेन मधुकरीवाकृप्यमाणा कर्तिचित्पदानि गत्वा वसन्तमिव तपस्यन्तं,
शशांकमिव धृतवतम्, अलङ्कारमिव ब्रह्मचर्यस्य, यौवनमिव धर्मस्य,
विलासमिव सरस्वत्याः, स्वयंवरपतिमिव सर्वविद्यानाम्, आत्मानुरूपेण
सवयसानुगतं स्नानार्थमागतं मुनिकुमारकमपश्यम् ।

चन्द्रा - ततस्ततः ।

महा - तेन कर्णावितंसीकृताम् अदृष्टपूर्वी कुसुममञ्जरीमद्राक्षम् । स्तंभितेव,
लिखितेव, उत्कीर्णेव, संयतेव, मूर्च्छितेव, केनापि विधृतेव निष्पन्द-
सकलावयवा तमतिचिरं व्यलोकयम् * * * *

(नेपथ्ये गीयते)

दूरं मुक्तालताया बिससितया विप्रलोभ्यमानो मे ।
हंस इव दर्शिताशो मानसजन्मा त्वया नीतः ॥

पुनरुन्मेषः *

डा० वे. राघवः

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(ज्ञेऽपि दक्षिणापथे ग्रामः; प्रविशति अगन्तुकः कलाकुतुकी विद्यावान् कश्चित् ।)

आगन्तुकः - मन्ये अयमेव स विद्यारामो नाम ग्रामः, यः प्रथितं विद्यास्थानं बभूवेति ग्रन्थेभ्यो ज्ञायते, यत्र पण्डिताः कलावन्तश्च प्रतिगृहं रेजुः । अथवा किं स एवायं ग्रामः? अतिविरलजनसञ्चारोऽयमद्य । प्रायो मृन्मध्यः कुट्ठः, भग्नमित्रयश्च । दिष्ट्या कोऽपि पण्डित इव इत आगच्छन् अवलोक्यते । पृच्छाम्येनम् । मो आर्य ! वन्दे ।

ग्रामस्थो द्विजः - वैदेशिकं त्वां तर्क्यामि । किं वात्र भवतस्समागमे कारणम्?

आग. - आर्य ! किमेष एव स सुप्रसिद्धो विद्यारामो नाम ग्रामः, यो दक्षिणापथस्यैव ललाममूतः विद्यानटीरङ्गस्थलम् आसीत्?

ग्रा. द्वि. - नूनमस्य तादृशं नाम प्रथा च आसीदिति श्रूयते । किन्तु अधुना जीर्णस्थण्डिलप्रायोऽयं प्रदेशः ।

आग. - आर्य ! किमत्र न वेदघोषः, शास्त्रचर्चा, काव्यवैखरी वा श्रूयते?

ग्रा. द्वि. - (सनिर्वेदं विहस्य) हुम् । अहमत्र एक एवाय अवशिष्टो अक्षरज्ञः । कुतोऽत्र विद्वांसः? स स परम्परागतां विद्यां विहाय, ग्राममध्येत-मपहाय, ततन्नगरं विविधाम् आधुनिकीं वृत्तिमन्विष्यन् गतः । एवं च ग्रामे स्थानुकामोऽपि जनोऽयं नालोक्यते । ग्रामोत्सुकतया अत्रागत-स्य भवतो, मन्ये, प्रकृतिरपि विचित्रैव ।

* इदं प्रेक्षणकं संस्कृतरङ्गेण नवदेहस्यां १९६० मे-मासे श्रीधरनाटकोत्सवे तदधिकृतानामादेशमनुरूप्य मालविकामिमित्रप्रस्तोगान्ते अभिनीतम् ।

आग. - आर्य ! कथमेवं भणति भवान् ? प्रायो ग्राममयोऽयं भारतदेशः;
ग्राम एव सर्वा अस्माकं संस्कृतिः पूर्वम् उत्पन्ना अभिवर्धिता च ।
ग्रामोद्धारादेव मन्ये देशस्यास्य पुनरपि कापि योगरेखा समुन्मीलिष्य-
तीति ।

ग्रा. द्वि. - हुम् । मीलितचक्षुषा भवता यत्किमपि भाववेगेन प्रलिप्यते । नगर-
रथस्कान्तैरिव ग्रामजना आकृष्टाः, ग्रामाश्च जीर्णारण्यीभूताः ।

आग. - अथ कुत्राच विस्थितो भवान् ?

ग्रा. द्वि. - अत्र नातिदूरे पत्रप्रेषणपेटिका वर्तते । तत्र इमं लेखं मम पुत्रार्थं
प्रक्षेप्तुं प्रस्थितोऽहम् ।

आग. - कुत्रास्ते ते पुत्रः ? किं वा करोति ?

ग्रा. द्वि. - वत्स ! शृणु । अहमस्मि महत्यां विद्वत्परम्परायामागतः, स्वयं च
साहित्ये शास्त्रान्तरे च बाल्ये कृतपरिश्रमोऽस्मि ।

आग. - धन्योऽस्मि । भवाद्वशां दिव्यक्षयैवाहमत्रागतः ।

ग्रा. द्वि. - शृणोत्वायुष्मान् । मत्तः परमस्मिन् संस्कृते वा एषु विद्यास्थानेषु
वा कुतुकी कोऽपि मे गृहे नास्ति । य एको मे तनयः, स विनय-
मेन सांप्रदायिकं द्विषन् द्वीयसि नगरे लोकयात्रौपयिकं तत्कुर्वन्
वर्तते । तस्मा एवायमद्य प्रेषणीयो लेखः ।

आग. - न चेद्रहस्यं लेखार्थं श्रोतुमिच्छामि ।

ग्रा. द्वि. - अस्ति मे इदमेकं कुलधनं तालपत्रलिखितानां ग्रन्थानां महान
संचयः । तत्र नगरे कोऽपि पाश्चात्यदेशं प्रति प्रेषणार्थं प्राचीनवस्तु-
विक्रेता वर्तते । तद्द्वारा मत्तनयेन महते द्रव्याय तालपत्रपुस्तकानि
विक्रेयतया निर्णीतानि । तद्विषयक एवायं लेखः ।

आग. - अपि एष वामहस्तगतः पटप्रावृतो भारोऽपि तादृशतालपत्रमयः ?
एष एव संचयोऽद्य भवता प्रेषणाय सज्जीकृतः ?

ग्र. द्वि. - न हि न हि । य एते सञ्चयेऽस्मिन् वर्तन्ते, ते जीर्णाः, अमुस्याश्च । एते च नातिदूरे प्रबहन्त्यां नदां प्रक्षेप्याः । यदि नाहमेतान् न नदां प्रक्षिपामि, नापि विक्याय विदेशं प्रेषयामि, तदानीं सहधर्मचारिणी मे दारिद्र्याद् उचितम् इध्यकाष्ठमलभमाना एतानिधनीकरिष्यति ।

आग. - आः ! कथमेवं वक्तुं पार्यते भवता ! महान् खलु एष भवतः प्रमादः ! महद्वि विद्यापापं भवता आचर्यते । एताश्च तालपत्रमातृका अनर्धाः, अस्माकं संस्कृतेः निधिभूताः । नैता विदेशं, नदां, वहिं वा प्रापयितु-मुचितम् ।

ग्र. द्वि. - किं वा ममैताभिर्य कार्यं भवतु ? अत्रत्या न केवलं विद्या, भाषापि लुप्तप्राया ।

आग. - आर्य ! मैवं भण । अद्य स्वातन्त्र्यलाभानन्तरं भारतीयसंस्कृतेः मूलभूतेयं विद्या भाषा च पुनर्विकासं कमपि प्राप्नोति । एतादश-तालकोशानां संग्रहे पालने प्रकाशने च बद्धपरिकरा अधिकारिणः । नास्त्येव भवतो निर्वेदस्य अवकाशः, सर्वथा नाहमेतेषां तालपत्रग्रन्थानां नाशनं विदेशेभ्यो विक्रयं वा अनुमन्तुमुत्सहे । इतः प्रयच्छत्वेतत्सर्वं भवान् मदीये हस्ते, यथोचितमहमेव अधिकारिभ्यः द्रव्यानुग्रहं भवते संपादयिष्यामि । अपि च मन्ये, भोः पण्डित ! पुनश्च भवान् साहित्य-निर्माणनिपुणः भविष्यति, सत्करिष्यते च लोकेन अधिकारिभिश्च ।

(इति तदूधस्तात् पुस्तकभारं बलाद् गृह्णाति)

ग्र. द्वि. - महान् मे प्रमोदः, महान् मे प्रमोदः ।

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(परिकल्प्य)

आगन्तुकः - इदमत्र ग्रामे रथ्यान्तरम् । कोऽप्यत्र गृहालिन्दे किमपि पत्राणि पुनःपुनः परीक्षमाणः, गणयन् लिखंश्च उपविष्टः । उपसर्पाम्येनम् ।

(उपसृत्य) आर्य ! ग्रामेऽस्मिन् रायबयकार^{*}-तोडरमल्ल[†]गृहमिति
किमपि गृहं वर्तत इति श्रूयते, कुत्र वा वर्तते तद् गृहम् ।

ग्रामस्थः - इदमेव तद् गृहम् ।

आग - किन्तु गृहेऽस्मिन् तन्त्रीः मुक्त्वा गणनलेखयोः अङ्गुल्यो व्यापृता
दृश्यन्ते ।

ग्रामस्थः - आम् । इहास्माकं कुले पितृचरणपर्यन्तं सर्वे महावैणिकाः राजा-
स्थानालङ्कारभूताश्चासन्, अस्माभिरपि बाल्ये साधितैव वीणा
सङ्गीतविद्या च । राजानोऽय नष्टाः । अहं च वीणां मुक्त्वा ग्रामस्थ
करणकार्ये व्यापृतोऽभवम् ।

आग. - आर्य ! येन केनापि गणककार्यं कर्तुं शक्यते । गीतं तु अतिदुर्लभं
कस्यापि भाग्यादायाति । कथं सा विद्या त्यक्तुमुचिता ? अपि च
गीतं विना कीदर्शी देशस्य पुरुषस्य वा संस्कृतिः ?

ग्रामस्थः - (विद्यत्य) अयि ! अलोकज्ञ ! अकालज्ञ ! गीतमाहात्म्यं नाहं न
जाने । अपि तु संप्रति कुत्र ते कलापोषयितारः, संप्रदायसौष्ठुवं वा
कलायां जानन्तो रसिकाः ? अयं चास्माकं आता, स्वयं गीतप्रबन्धान्
रचयितुं जानाति । किन्तु स्वपरिश्रमम् अजानत्यस्मिन् आधुनिके
प्रपञ्चे केवलं कृषिकर्म वरमिति मन्वानः केदारं रागं विहाय केदारं
क्षेत्रमभिनिविष्टः । एवमेव चायं मदीयः पुत्रः संगीतं शिक्षितुमारब्ध-
वान्, किन्तु अस्य चलं चितं चलचित्रमेवाभिधावति ।

आग. - मन्ये महदिव वैराग्यं भवताम् उदीर्णम् । किन्तु सर्वथा अदीर्घ-
दर्शितया भवद्धिः केलयं परम्पराभ्यासपरिपाकशालिनी इयं कुलविद्या

* 'रायबयकार' इति प्रसिद्धं प्राचीने काले सङ्गीतविदुषां विरुद्धम्, 'राजवाग्गेय-
कार' इत्यस्यापञ्चशतभूतम् ।

† इदमपि तादृशं विरुद्धान्तरम् ।

तपस्त्विनी पतिव्रतेव परित्यज्यते । अथ कुत्र भवतः परम्परागता वीणा ?

ग्रामस्थः - पश्य तत्र अपवरके शूलारोपित इव अपराधी भित्तिगतशङ्कौ लम्बते ।

आग. - हन्त अतिकरुणदर्शनमिदं भाति । भवतु । भवत्पितृपितामह-चरणानाम् अद्भुता गीतप्रबन्धा भवद्ध्यां गातुं वादयितुं च शक्यन्ते ? शुश्रूषा माम् उत्कर्णयति ।

ग्रामस्थः - शतशो गीतप्रबन्धान् जाने । लक्षणगीतानि, वर्णन्, स्वरजतीः, रागठायालापसञ्चारादिकांश्च । अपूर्वाणाम् अद्य विस्मृतप्रायाणां रागाणां च लक्षणं जाने । किन्तु एतान् प्राचीनान् प्रबन्धान् कः शृणोत्यद्य । एतेषु च गीतेषु कीदृशो लाभः ?

आग. - मैवमुच्यताम् । महदिव नाश्यते भवद्धिः गीतमयं धनम् । देश एव एतादृशकलामयनिवेर्नाशाद् दरिद्रीभविष्यति । गीतादिकलापोषणार्थमुचिताः संविधाः स्वतन्त्रभारते आरचिता एव ।

ग्रामस्थः - अपि अस्मानपि पुनरपि कलाया एताया अभ्यासेन किमपि भाव्यं स्पृक्ष्यति ?

आग. - अवश्यं तथा भविष्यत्येव । अद्यैव भवता शङ्कोरवरोप्य वीणायाः तन्ध्यः शोधनीयाः । अथवा अहमेवैतामवरोप्य भवतः समर्पयामि । वादयतु भवान् यथेच्छम् । शिक्षयतु च पुत्रकमेनम् । यद्यस विस्तब्धाभ्यासार्थं किमपि साद्वमपेक्ष्यते, तदहमेव संपादयिष्यामि ।

(इति वीणां दत्ता निष्कान्तः ।)

ग्रामस्थः - महान् आनन्दः, महानानन्दः ।

(परिकल्प्य, पुरतोऽवलोक्य)

आगन्तुकः - अयमत्र पुराणो देवालयः । उपसृत्य निरूपयामि अत्रत्यानि शिलाशासनानि, शिल्पानि च । शिल्पशैल्या ज्ञायते चोलसाम्राज्यकाले निर्मित एष आलय इति । शासनलिपिं परीक्ष्य च निर्णेतुं शक्यते । (इति उपसृत्य उपविश्य आल्यपाकारभितौ किमपि वाचयितुं प्रयतते ।) अहो जनानां प्रमादः । प्राकारभितौ शोषणार्थं करीषस्वण्डा अर्पिताः, शासनानां लिपिश्च अस्पष्टीकृता । अश्मखण्डैः पांसुपूरैश्च प्रावृतप्राया भित्तिमूलभागाः । भवतु पुरातत्त्वपरिषालनविभागाधिकृतेभ्यो निवेद्य अवश्यं संरक्षणीयोऽयं चोलदेवालयः । अहो अत्यद्भुतान्यत्र शिल्प-विभानि—(इत्यर्थोक्ते कमपि पुरुषं पटप्रावृतं किमपि अपहरन् तरसा अपसरन्तमवलोक्य) अये ! क एष देवालयाभ्यन्तरतः तस्कर इव शङ्कितमितस्ततो विलोकयन् त्वरितपदं गच्छति । रे तिष्ठ ! तिष्ठ ! किमिदमपहियते त्वया । एष निरूपीतोऽसि (इति धावित्वा तं निरूप पटप्रावृतं वस्तु निरूप्य) आः, किमिदं पापमाचर्यते त्वया ?

पुरुषः - आर्य ! मर्षयतु भवान् । एवं जीर्णदेवालयेभ्यो विभ्वानि चोरयित्वा शिल्पसङ्ग्रहकारिभ्यः घनिकेभ्यः वैदेशिकेभ्यश्च विक्रीय जीवयात्रां करोमि ।

आग. - अरे धृष्ट ! मूढ ! न केवलं देवापचारः, अपि तु महान् देशापचारश्च कियते त्वया । अद्यैव त्यजेमां दुष्टां देशदोहभूतां कुवृत्तिम् । (स भीतः कंपते) अरे, मा भैषीः । अहं कमपि अदुष्टं जीवनोपायं देशक्षेमौपयिकं ते कल्पयिष्यामि ।

पुरुषः - धन्योऽस्मि । करोत्वार्यः । (इति निष्कान्तः ।)

आग. - (अन्यतोऽवलोक्य) अये ! किमपि स्त्रीयुगमकमन्यत्रात्र देवालयपरि-
सरे विवदमानमिव दृश्यते ! (ततः प्रविशतः कापि वृद्धा दासी,
बालिका दास्या सहा) भवतु एकतस्तूपर्णी तिष्ठन् श्रोप्यामि ।

वृद्धा - (सावेगम्) मुम्हे ! किं करोयि जीर्णे देवालये ? एहि । कियन्तं
कालमत्रैव हते ग्रामे प्रतिदिनयात्राया अपि पर्यासमलभमानौ आवाम्
एवं वर्तिष्यावहे । एहिं, निकटस्थं नगरमेव गच्छावः ।

बालिका - नगरे किं भविष्यति ?

वृद्धा - तत्र रसिकं तरुणमण्डलं भविष्यति । उद्दिद्यमाननवयौवनायाः ते
एतादृशे अनागरिके प्रदेशे नोचितो म्लानीभावः ।

बालिका - मातः, नाहं त्वाम् अनुवर्तितुमुत्सहे । मम पुनः कुलकमागतायां
भरतनाट्यविद्यायामेव प्रबला उत्कण्ठा वर्तते ।

वृद्धा - किं किम् ? क एतां विद्यामध्य अभिलषति ! देवस्यापि नेष्टेयमध्य,
यदियं देवालयादपि बहिष्कृता । अपि च कुत्र शिक्षिष्यसे एनाम् ? न
केवलं नटीभिः, अपि तु नाथ्याचार्यैरपि सर्वथा त्यक्तेयं नष्टप्राया
विद्या ।

बालिका - मैवं मातः । अहमत्र आचार्यपेक्षिणी उत्सुका वर्ते । श्रुतं मया
निकटे ग्रामान्तरे अतीव वृद्धः कोऽपि नाथ्याचार्यः शिष्याभावात्
निर्विण्णो वर्तत इति । तमहमुपसन्ना भवामि ।

वृद्धा - मुम्हे ! तर्क्यामि चित्तस्य ते कोऽपि विकारो बलवानिति । नास्ति मे
विभवः, आचार्यदक्षिणायै । एहि, अद्यैव यदस्माकं अल्पं भाण्डमस्ति,
तत्सर्वमादाय नगरं गच्छावः । तत्र बहवो धनिकाः वर्तन्ते । अपि
च चलचित्रपपञ्चे महानस्ति संभवो भाग्योदयाय । तदेहि (इति बालिकां
बलादाकर्षति ।)

(तदा जटिति उपसूत्य)

आग. - अयि वृद्धे, कोऽयं निर्बन्धस्ते ? सुकुमाराभिनिवेशा चेयं दारिका, या परम्परागतां नाथविद्यां शिक्षितुं वान्व्यच्छति । मन्ये सुन्दरीयम् अस्या अत्युत्तमायाः कलायाः कृत एव सृष्टेति । का वा पुञ्याः श्रेयः-काङ्क्षिणी जननी एवं सुतां धनिकयूपेषु पशूकर्तुमुत्सहेत ।

वृद्धा - आर्य ! अजानन्निव भाषसे । मयापि बाल्ये अतिमनोज्ञा नटीति कीर्तिर्लब्धासीत् । परन्तु अस्यां कलायां जनानाम् अनादरात् अत्र विरक्ताभिरस्माभिः सर्वेयं कला विस्मृता । तत् किमर्थमियं दारिका अत्र वृथाभिनिवेशमकाण्डे प्रदर्शयितुमारब्धेति न जाने ।

आग. - किं न जानासि त्वं, येयं दक्षिणदिशो निधिभूता नाथकला, सा संप्रति सर्वस्मिन्नपि भारते विदेशेषु च निकाममभिनन्दितेति । तस्या योऽविच्छिन्नः शुद्धः सौष्ठवशाली च संप्रदायक्रमः, तं शिक्षतां नामेयम् । तदर्थं यद्यद् अपेक्षितमुपकाराय, तत्सर्वमहमेष संपादयितास्मि । तद्वत्से, गच्छ तं ज्ञानवृद्धं नाथ्याचार्यम् । अथवा तमत्रैव आनाथ्य नाथ्यकला-शालामस्मिन्नेव ग्रामे स्थापयिष्यामि ।

(इति उपसूत्य तां वृद्धायाः सकाशादाकृप्य स्वनिकटे स्थापयति ।)

(सहसा प्रविद्य)

ग्रामस्थो द्विजः - अयि भोः आगन्तुक विद्यारसिक ! भवतो दर्शनं भवता सह भाषणं च ऊषरे वृष्टिरिव मे अभूत् !

आग. - घन्योऽस्मि ।

ग्रा. द्वि. - भवद्वमनानन्तरं चिन्तयमानस्य मम चिरप्रसुसा कवितावासना प्रबुद्धा ।

आग. - आः ! अतीव प्रमुदितोऽस्मि ।

ग्रा. द्वि. - भारतमातरं भारतीयां संस्कृतिं च अनुसन्दधानोऽहं नदीतीरे अभ्रमम्, तदा च अकाण्डे काव्यप्रवाह एष मे उदियाय ।

आग. - हन्त ! श्रोतुमिच्छामि ।

ग्रा. द्वि. - अचिरात् श्रोप्यति भवान् मन्मित्रैः रागतालयोजनेन मनोहरी-कृतम् ।

(सरभसमुपधावन्)

ग्रामकरणः - महाभाग ! पुनरपि भवच्चोदनया समुलासं प्राप्तां गान्धर्वविद्यां सद्य एव सफलामकरवम् । अस्मन्मित्रस्यास्य कवेः नूतनं कवनमिदं अस्माभिः ज्येष्ठातृपुत्रसहितैः रागतालबन्धेन योजितम् । शृणोतु मवान् एतमस्माभिर्गीयमानम् ।

(इति सर्वे गायन्ति ।)

* देवि भारतजननि जगति पुराण्यथापि च नूतना दीव्यसे त्वमुदारमात्मगुणैः कलादिसमृद्धिभिः ।
भाविता हि महर्षिभिः परिपालिता च नृपर्षिभिः
कालिदासकवीन्द्रशङ्करदेशिकेन्द्रसुपोषिता ।
देवमन्दिरगीतनाटकवश्यलोकजनाहता
रामकृष्णमहात्मगान्धिपुर्नर्वीकरणोज्ज्वला ।
दास्यराहुविमोक्नूतननिर्मितिकमयोजनैः
संस्कृतिस्तव राजतामजरामराम्ब नमोऽतु ते ।
सर्वदेशसुहृत्तमे शुभपञ्चशीलमहात्रते
सत्यसान्त्वनशान्त्यहिंसनदृतिकेऽम्ब नमोऽस्तु ते ॥

आग. - हन्त ! प्राचीन-आधुनिक-भारतीयसंस्कृतिरत्र नवनीतमिव सङ्गृहीता भाति । अद्य भवानुद्बुद्धोऽसि भवतो विद्यायां संस्कारे च ।

* नाव्यप्रबन्धेषु 'शब्दः' इति य उच्यते तत्त्वात्या रचितमिदम् ।

बालिका - अहो अत्युदातं साहित्यम्, अतिमधुरं गीतम् । यदि इदं नाट्येन न योक्ष्यते, तदस्य लक्ष्मीः न संपूर्णा भविष्यति । तदिदं लक्ष्मीर्मनेन्टित्वा समुचितैर्हस्तैः अभिनेष्यामि ।

आग. - वत्से ! अप्सरा इव अवतीर्णा त्वम् । यथा वर्णेन परिमलेन मधुना च आङ्गादि सुमनः, एवं कवितया, गानेन, नाट्येन च त्रिषा श्रियं पुष्णदेतत् साहित्यं भवतु स्वतन्त्रभारतमातुरुचित उपहारः । एवमेव विद्याकलापरिमलितः एकैको ग्रामः भारतमातुश्वरणयोः उपहारे भवतु ।

(गायन्ति गायन्ति, बालिका नटति, अन्ते सर्वे मिलित्वा अन्तिमं चरणं पुनर्मङ्गलतया गायन्ति)

देवि भारतबननि जगति पुराण्यथापि च नृतना
देवि भारतबननि मङ्गलदायिकेऽम्ब नमोऽस्तु ते ॥

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By

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By

C. S. Sundaram

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Bhavabhūti's Uttarārāmacarita—Acts I and VI.

„ Mālatī-Mādbava—Act V.

S'rī Harṣa's Ratnāvali—Madanotsava from Act I.

„ Nāgānanda—Comic Prelude to Act III
and V.

Viśākhadatta's Mudrārākṣasa—Act III.

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'Sītā's Exile' " "

'Pārvati-Parames'vara' from the Kumāra Sambhava of Kālidāsa.

'Mahāśvetā' from the Kādambarī of Bāṇa.

'Lakṣmī-Svayamvara' from the Bhāgavata Purāṇa, etc.

Kaiśīka Ekādasī from Purāṇas.

Devī-māhātmya (Caṇḍī) from Purāṇa.

Pageant of Indian Womanhood (Magazine—From Veda, Purāṇa, Mahābhārata, Rāmāyaṇa, etc.).

Sāvitrī-Satyavān from the Mahābhārata.

PRODUCTIONS OF THE SAMSKRITA RANGA, MADRAS

1

Press-Reviews

MALAVIKAGNIMITRA

(at Delhi and Madras)

The Times of India, Delhi, May 11, 1960 :

Nature gave a helping hand to Dr. V. Raghavan's production of Malavikagnimitra by Kalidasa at the Talkatora Gardens on Tuesday. It was a most pleasant evening at the open air theatre. The serene silvery moonlight filtered through the leafless, lanky trees to make exquisite patterns on the stage.

Dr. Raghavan is one of the foremost scholars of Sanskrit. From the brochure it is evident that considerable thought has been bestowed on this production. Some of the costumes are exquisite.

The Hindustan Times, Delhi, May 11, 1960 :

The Samskrita Ranga's production of Kalidasa's *Malavikagnimitra*, in the Sanskrit, at the Talkatora Gardens on Tuesday evening rounded off the Song and Drama Division's Summer Drama Festival. The production with all the limitations that Sanskrit seems to impose on theatre today was a brave effort. The classic was produced by the wellknown scholar, Dr. V. Raghavan, who is President of the Samskrita Ranga....

The production was notable incidentally for the dance of Malavika, the heroine, played by Nirmala Ramachandran and for the singing of Kumari Ranganayaki who played Pandita Kausiki....

The Indian Express, Delhi, May, 11, 1960 :

Dr. V. Raghavan's production of Kalidasa's *Malavikagnimitram*, (Talkatora Gardens, A.I.R. Summer Drama Festival), is probably the first Sanskrit play produced with the requisite scholarly and literary qualities. Usually, in plays in the Sanskrit language the cast is seen to stumble over the lines. Raghavan's cast is apparently well-versed in the language, which made for a remarkable smoothness of delivery and diction, with the gestures well synchronised to speech....

The other commendable features of the production were the dances and the music....

Delhi Hindustan Standard, Delhi, May, 11th 1960 :

The play *de resistance* of the Summer Drama Festival, 1960, was presented by the Samskrita Ranga, Madras, at the open air theatre of the Talkatora Gardens on Tuesday. A classic play in Sanskrit, Kalidasa's *Malavikagnimitra*, perhaps the first play of the playwright, is important both from the historic point of view and of dance-art as such....

... Presented by perhaps the first high-powered Sanskrit team in India, led by Dr. V. Raghavan ... the play had very

good features also ... good music and an easy flow of presentation of the scenes. The enunciation of the dialogue was in chaste Sanskrit accents. The story moved stage by stage in a pleasing manner. There was a happy marriage between the modern stage production and the Sanskrit heritage. The play divided into eleven scenes was produced by Dr. V. Raghavan.

The Statesman, Delhi, May, 11, 1960 :

Tuesday evening at Talkatora Gardens was given over to Visvanatha's 'men of taste'. The play was Kalidasa's *Malavikagnimitra* presented in Sanskrit by the Samskrita Ranga of Madras, in a production by Dr. V. Raghavan....

Dr. Raghavan chose his instruments well. There was the play itself which had been abridged. ... The abridgement had thus a more compact structure. ...

Music had been lovingly created. Every situation of significance was rendered in its own raga....

The Hindu, Madras, March 15, 1960 :

Great study and care have gone into the production of the scenery, dress and properties necessary for the drama, so that no harshly anachronistic note might ever be struck. ...

... The play is of particular interest to those devoted to the art of dancing and we naturally had a full scale piece. ... The scenery was unobtrusive and the costumes in good taste. The music was good ... The *Malavikagnimitra* has fairly been well produced and one hopes it will be the forerunner of more Sanskrit Drama on the live stage. It has so far been left to the enthusiasm of our students to enact such plays at College functions. Now, however, a wider audience seems available and we are sure the enthusiasts will take full advantage of all the available facilities and resuscitate Sanskrit Drama.

VIKRAMORVASIYA

Indian Express, Madras, Jan. 7, 1961 :

January 4 was a memorable day in the annals of the Madras Music Academy. Kalidasa's Vikramorvasiya was a fitting finale to the marathon schedule of entertainment of this year's music season. The performance was noted for restraint in acting and subdued in music. The enunciation, as Dr. C. P. Ramaswami Aiyar observed in a brief speech, was word perfect and the dramatic technique left little to be desired.

The Mail, Madras, Jan. 6, 1961 :

... Of all Kalidasa's plays, Vikramorvasiya is the most difficult one to be portrayed. Dr. V. Raghavan, President of Samskrita Ranga, has to be complimented for the great work. The drama produced by him evinced great public interest which was evident from the large audience who witnessed the play.

The players, all amateurs, were well chosen. They spoke flawless Sanskrit, the hero especially playing the rôle ably. He impressed the public by his noble acting as King Pururavas. The Vidushaka kept up a lively interest all through the play. The conversation between Vidushaka and Pururavas was realistic and people who could follow Sanskrit did not have any difficulty to enjoy the subtle jokes of the Vidushaka.

The music was pleasant. The solo veena, played frequently, provided a fine background. The settings were simple and elegant.

BHAGAVADAJJUKIYA

The Hindu, Madras, Dec. 16th, 1960 :

A select gathering of Sanskritists and lovers of Sanskrit witnessed the 60-minute play directed by Dr. V. Raghavan, President of the organisation. The play was written by King Mahendra Vikrama Pallava of Kanchi in the 7th century.

Dr. Paul Thieme, the West German Professor of Sanskrit, now on a visit to India, who was the chief guest on the occasion, commended the Ranga on its activities and wished it all success. He distributed souvenirs to the participants in the play.

Educational Review, Madras, Jan. 1961 :

The Samskrita Ranga which has been doing very good work in the cause of popularising Sanskrit drama, celebrated its second anniversary on December 15th by putting on boards Mahendra Vikrama Varman's Bhagavadajjukiya at the Museum Theatre, Madras. The play was produced under the C.D.A.C.C. Theatre Workshop Programme in the presence of Dr. Paul Thieme, Professor of Sanskrit, Tübingen University, West Germany. ...

The play was excellently produced under the guidance of Dr. V. Raghavan, who appropriately enough, took the part of Sutradhara in the play. The roles of the teacher, disciple and the hetaera were well acted by S. Rajagopala Sastri, S. Ranganathan and Sabita Rani. Special mention should also be made of the toxicologist's part by R. Nilakantan.

2

SELECT OPINIONS of distinguished persons

Dr. S. Radhakrishnan, Vice-President of India :

Taking into consideration the Sanskrit dramas I have seen earlier in Bombay and in Delhi on this occasion, I may say, there is a revival of Sanskrit dramaturgy in the country, and I compliment the Ranga on their production and Dr. Raghavan on his attainments and contributions in varied fields of cultural activity.

Sri P. V. Rajamannar, Chief Justice, Madras :

Lovers of Indian culture, and in particular of Samskrita drama, can never be sufficiently grateful to you and other willing devotees under your inspiration who have been able to achieve, what generally was felt to be not practicable, namely the production of Samskrita plays in an adequate manner.

Sri V. T. Krishnamachari, Chairman, Planning Commission :

Having seen previous performances, I know how well the Ranga produces these dramas and what great talent the actors display.

The Ranga is doing valuable service in the revival of Sanskrit learning that is now taking place.

Sri M. Patanjali Sastri, Chairman, Central Sanskrit Board :

The staging of *Malavikagnimitra* last year under your able guidance was acknowledged on all hands to be a great success.

Sri. T. T. Krishnamachari, Madras :

May I congratulate you on the excellent show that was put up last evening. It was perfect in every respect.

Dr. (Smt.) Kapila Vatsyayan, New Delhi :

... This was a very good presentation and I especially enjoyed your editing of *Kalidas*.

I have had courage to say the above to you, because I feel that you are perhaps the only one of the very few, in India, who can at all conceive of the Sanskrit play in its authentic spirit.

SNUSHAVIJAYA

Dr. C. P. Ramaswami Aiyar :

When I was last speaking at a performance organised by Dr. Raghavan, I made an uncautious observation. I stated that there has not been sufficient activity in producing one-act plays or short plays. I am glad to be able to be present on this occasion. It is a very remarkable thing that in the Sanskrit language there have been social dramas, one-act plays and short plays long before similar dramas were invented in Europe.

As a production of sarcastic genius, the *Snushavijaya* is of high order and the language is worthy of praise. I am very glad, Dr. Raghavan, that you have been doing so much to popu-

larise the Sanskrit language and literature. I am glad for having been present at this performance and convey my congratulations to everybody who has acted in the play. But if I may say so, not out of chivalry, I think the women excelled the men.

BHAGAVADAJJUKIYA

Prof. Paul Thieme, Tubingen, West Germany :

...Nor shall I ever forget your Ranga performance of the Bhagavadajjukiya which was so enjoyable and instructive at the same time. I enjoyed indeed every bit of it and the single persons of the drama stand, and shall stand, vividly before my eye, not as actors but as real people.

Mr. G. Fisher, Consul of the Federal Republic of Germany, Madras :

I am grateful to you for having asked me to attend the play 'Bhagavadajjukiya' of King Mahendra Vikrama Pallava of Kanchipuram, produced last night by the members of the Samskrita Ranga.

May I compliment you on this very fine production which I enjoyed tremendously.

VIKRAMORVASIYA

Prof. R. Srinivasan, Madras :

It was really a wonderful show that you put up yesterday.... You have achieved almost the impossible. The whole atmosphere was so uplifting and I felt I was living with the Rishis of old. Above all, as Sir C.P. remarked, you have proved beyond doubt that Sanskrit is *not* a dead language but is still vibrant with pulsating vitality. It was a marvellous success. I am sure Sarasvati's blessings are with you and your troupe. God bless you all.

Smt. K. Savitri Ammal, Madras :

Let me congratulate you on the great success achieved yesterday in staging the play *Vikramorvasiyam*. Your efforts have borne ample rewards.

It was indeed a revelation how Sanskrit, far from being a dead language, could be so gripping and so full of life. All those who took part in the play acquitted themselves very well, though the king excelled them all by his superior acting. He showed great understanding and his acting was really fine in the scene in which the king was beside himself with grief over the loss of Urvashi.

Mahamahopadhyaya Krishnamurthi Sastri, Madras :

I watched with great interest and enjoyment the *Vikramorvasiya* which was so beautifully produced by you. I congratulate you on this production. Even those who knew only Tamil were enabled to follow and enjoy the play.

Mr. Artur Isenberg, Senior Ford Foundation Consultant, Madras :

I have been meaning to write to you for sometime of my very great appreciation of the dedicated work of the Madras Samskrita Ranga.

It seems to me that each year has witnessed a considerable improvement in the performances of Sanskrit plays staged by your organisation. While the actors and actresses have of course always been impressive in their authoritative command of the spoken words, they have, in recent years, also succeeded more and more in transforming the delivery of their lines from a mere recital into a real performance.

As costuming and stage settings, too, improved and continue to improve, the Samskrita Ranga is making splendid progress towards providing the audience (including those members of the audience, like myself, who know virtually no Sanskrit !) with the experience of witnessing theatrical performances of professional

quality, surely a most difficult assignment for any amateur group of actors.

Personally, I do not doubt that the Madras Samskrita Ranga will achieve that difficult goal. It already has one or two vitally needed assets in abundant measure: real enthusiasm and devotion on the part of its actors and actresses; and the vast learning and competence of the Sutradhara, your good self. It should not be too much to hope that the group will also be able to secure another needed ingredient, the modest funds required for the systematic improvement and expansion of stage groups, costumes and other equipment.

Both the Samskrita Ranga and the audiences for whose delight it stages its performances surely deserve no less!

FAUBION BOWERS

American critic and wellknown writer on Eastern Drama, writes in an article on '*India : A Passage to Progress*' in THEATRE ARTS, New York, April 1961, p. 58 :

"Madras, in the far south, boasts not only of its university but Dr. V. Raghavan, the brilliant head of the Sanskrit department. He has spread his powers recently to the staging, in original form, of plays by Kalidasa and Sanskrit comedies. He himself appears in them briefly in the archaically traditional role of *sutradhara*, "string-holder" or stage manager. Like the authors themselves sixteen hundred years ago the *sutradhara* comes out to make a few comments and to hold the threads of the play together.

"I went to Raghavan's recent production of Kalidasa's *Vikramorvashi* with the normal misgiving any playgoer is apt to feel when approaching antiquated drama in a dead language. However, to my surprise, there, in a vast, open-air pandal, several thousand people, looking as if they came from all walks of life, were entranced. Comic lines triggered gusts of laughter, and heroic lines were applauded. At times, strangers would lean over to translate for neighbours whose Sanskrit had been forgotten or

neglected, or who perhaps had come to the performance for the sake of prestige.

"The play deals with a noble king who rescues, and falls in love with, a heavenly nymph. They are separated, and Act IV consists of a long and absorbing "mad scene", quite similar to the equally long one in *Lucia de Lammermoor*, which came many centuries later. Throughout, a complete musical score, rendered by drums, flutes, *veenas* and voices, sustains the drama, and in strict, classic style, the evening ends with prayers. The king-hero (now reunited with his love) requests that "learning and fortune, often mutually incompatible, may come together," and the stage manager appears to intone 'a benediction: that "everybody be free from difficulties and the whole world be happy."

"This was only one of the several productions that Raghavan has mounted, but it was the only one I saw. It was done thoughtfully, and was intellectually impeccable. It was altogether an adventurous recapturing of the glory that *was* India's theatrical art—a timely reminder, somehow, that growth in the future can be accompanied by a revival of the past."

SANSKRIT DRAMA: NEWS AND NOTES

Sri C. S. Sundaram and Kumari S. S. Janaki, Secretaries of the *Samskrita Ranga*, attended the three months' course in Dramatic Arts conducted by Mrs. Dorothy Banks under the auspices of the *Madras Natya Sangh*.

* * *

Madras Natya Sangh. During the year the President of the *Samskrita Ranga* was elected President of the *Madras Natya Sangh*.

* * *

The Amateur Theatre Federation, Madras, conducted a two days' Seminar on Play-writing and Production. The President of the *Ranga* was among the participants of the Seminar which was inaugurated by the Chief Justice, the Hon'ble P. V. Rajamannar. The *Federation* has published the collection of the papers presented in the Seminar.

* * *

Srimati Nirmala Ramachandran, Member of the *Ranga*, who played the heroine's roles in the *Ranga*'s productions of *Mälavikāgnimitra* and *Vikramorvāsiya*, was given during the year a research scholarship by the *National School of Drama* for making a survey of indigenous theatre forms in the South.

* * *

The Central Board of Sanskrit has given some financial assistance to the *Ranga* for producing the *Mālatīmādhava* of Bhavabhūti and a new play *Anārkalī* by the President.

* * *

In the *Summer Drama Festival* conducted by the Information and Broadcasting Ministry, New Delhi, in April 1961, the *Brahmana Maha Sabha*, Bombay, was invited to present a Sanskrit play.

* * *

Sri S. B. Velankar, Director of Postal Services, Bombay, has rendered into Sanskrit, the Marathi musical play *Saṅgīta Saubhadra*

and the Sanskrit version was staged with great success in Bombay.

* * *

The Maharashtra State conducted a competition in Sanskrit Drama in which different troupes from Bombay, Poona etc. took part.

* * *

Dr. J. B. Chaudhury of Calcutta took his party of Sanskrit players to Burma. Their productions included some in Pali Buddhist themes. The Central Sanskrit Board gave some financial assistance to this enterprise.

* * *

In April, 1961, the *Bharatiya Natya Sangh*, New Delhi, organised a Seminar on Play-writing and Production. 'Sanskrit Drama and Production and their significance for Contemporary Theatre' formed one of the subjects on which Dr. V. Raghavan and Sri Adya Rangacharya presented papers.

* * *

Among the resolutions passed at the Seminar is one that recommended the study and production of Sanskrit plays in original or translation.

* * *

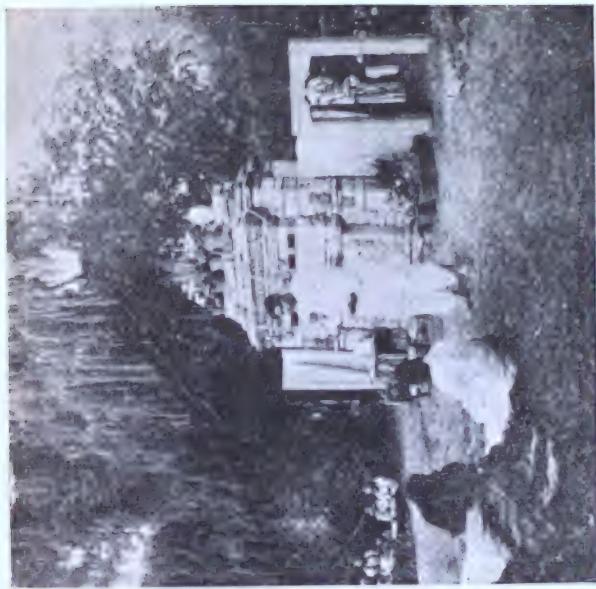
In Kathmandu, Nepal, Srimati Leela Rao Dayal produced *Tukārām*, *Mirā*, *Holikotsava* and *Mithyāgrahāna*, dramatised by her from the poems and short stories of her mother, the late Pandita Kshama Rao. Srimati Dayal produced also *Poetess Vijayāñkā* and *Vikalanitambā* by Dr. V. Raghavan. The performances were attended by their Highnesses the King and Queen of Nepal.

* * *

The *Rāmāyaṇa* was produced in the Central Children's Theatre, Moscow, in a version prepared by N. Guseva.

* * *

The wellknown Soviet composer Balasaniyan was in India recently on a study tour in connection with the proposed



The Sūtradhāra

From Smt. Leela Rao Dayal's production
at Kathmandu, of her mother Kshama Rao's *Mitralahari*



Tukaram



Scene from Dr. V. Raghavan's *Vijayāñikā* a playlet, produced by Smt. Leela Rao Dayal at Khatmandu

Śākuntala Ballet in Moscow. In Madras he had discussions with the President of the *Samskrita Ranga*.

* * *

At the Gorki Theatre, Berlin (East), *Vasantasenā*, adapted from Śūdraka's *Mṛcchakatikā* by L. Feuschtwanger was produced. Care was taken by those responsible for the production in respect of authentic settings, costume and music.

* * *

Sanskrit Drama Exhibition. In the Dramatic Museum of the Columbia University, New York, Professor Henry W. Wells, the Curator, has organised a drama exhibition including materials relating to Sanskrit Drama and production. The *Samskrita Ranga*, Madras, has sent photographs and programmes of their productions and a collection of papers on the subject by the President of the *Ranga*. Mr. Wells is also bringing out a collection of Sanskrit plays in translation.

* * *

The National School of Drama, Delhi, is to bring out a volume of the collected papers of Dr. V. Raghavan on Sanskrit Drama.

* * *

SANSKRIT DRAMA AND DRAMATURGY

Notice of Some New Publications

I. By V. R.

Anāngajīvana Bhāṇa of Koccuṇṇi Bhūpa (Ravi Varma)

In the history of later Sanskrit literature, South India proved a fertile soil for the production of the amorous satiric monologue, *Bhāṇa*, one of the ten old types Sanskrit drama. The *Anāngajīvana* of this class is a modern work coming from Kerala and follows the normal pattern. Its author belonged to the Koṭungalloor royal house (1858-1926), and wrote about forty works in Sanskrit and Malayalam. The *bhāṇa* is published as No. 191 of the *Trivandrum Sanskrit Series* (50 NPs.).

Madanasañjīvana of Ghanasyāma

Another *bhāṇa* which appeared sometime back is *Madanasañjīvana* of a prolific writer of the Tanjore Mahratta court (first half of the 18th cent.). The edition has appeared from Japan having been done by Yutaka Ojihara and printed in Roman script in the *Bulletin de la Maison Franco-Japonaise*, IV.4. The author wrote this piece in Chidambaram, not in Tanjore.

Kāleyakutūhala of Bharadvāja

The same Japanese scholar has edited in Roman script in the *Memoirs of the Faculty of Letters*, Kyoto University, No. 6, 1960, a *Prahasana*, *Kāleyakutūhala* written by Bharadvāja which was originally published in 1882 in the *Kāvyetihāsa Saṅgraha* from Poona. The old *prahasanas* contain comic and satirical material, but often mixed with much that is indecorous; however, condensed editions and adaptations of these could be presented with some effect on the modern stage and the radio, as the *Samskrita Ranga* has done.

Subhadrāharāṇa of Mādhava

This is a short One-Act play on a wellknown puranic story. It describes itself as a *Śrīgadīta*, which is one of the minor dramatic forms called *Uparūpaka*s. The text was published long ago in

1899 as *Kāvyamālā*, work No. 9. In what exact manner we are to understand it as exemplifying a *Śrīgadīta* is not clear.

We have recently had an Italian translation of this play by G. B. Scalabrino, in the *Translations of the Instituto Lombardo di Scienze e Lettere*, from Milan (1960).

Ullālarāghava of Somesvara

This is a Rāmāyaṇa play, a *Nāṭaka* in eight Acts, by a well-known poet of the Chalukya court in the first half of the 13th century. This has been recently edited by Muni Punyavijayaji and Dr. B. J. Sandesara as No. 132 of the *Gaekwad's Oriental Series*. The play is on the model of the *Anargharāghava*, more poetic than dramatic. (Rs. 10/-).

Sanskrit and Dramas in Local Languages

An interesting fact in the evolution of the regional theatres and their relation to the Sanskrit stage is the use of a bilingual medium, which is itself a kind of survival of the old Sanskrit-Prākṛt mixture; there was first the use of Prākṛt verses for song (e.g., *Vikramorvasiya*, Act IV) and then the use of songs in local languages. The *Pārijātaharāṇa* of Umāpati has Maithili songs. A regular genre of this nature was actively cultivated under the Mallas of Patan, Nepal, and in the Bir Library, Kathmandu, which I visited recently, a large corpus of this kind of bilingual Sanskrit-Nepali plays is preserved. The same phenomenon is seen in the evolution of Assamese drama and in the *Journal of the University of Gauhati*, Vol. VII, there is a paper by Prof. A. T. Biswas entitled 'A Textual Criticism of Sanskrit verses in Old Assamese Dramas', which throws light on this trend. This paper discusses a series of Sanskrit verses occurring in the course of the Assamese Kṛṣṇa and Rāma plays of Śāṅkaradeva and others pioneers.

The Theories of the Sandhis and Sandhyaṅgas. Dr. T. G. Mainker, Fergusson College, Poona-4. Rs. 6/-.

In this book of 190 pages representing his Ph. D. Thesis, the author focusses attention on one of the basic aspects of the text of the Sanskrit drama, the structure of its plot. The subject is well-known and has indeed been dealt with as part of longer theses on Sanskrit Drama and its theory and practice but a special study of this subject separately will be welcomed by students of Sanskrit Drama.

In the four chapters here, the author discusses the theory and its application in dramas, using incidentally, for elucidation the well-known commentaries on the plays, and in the end shows some Western parallels. The Bibliography should have been fuller and a General English Index is wanted.

11. BY K. V. SARMA

Asokavanikāṇikam Āṭṭapratikāram Ed. By N. Kunjan Pillai. Travancore University Malayalam Series, No. 95. 1957. Re. 1-25.

In the paper on *Kūṭiyāṭṭam* printed on pp. 17-52 of this Annual an account has been given of the ancient stage tradition of Kerala in the production of Sanskrit drama. Reference has been made there (p. 20) to special manuals called *Kramadīpikās* which explain the procedure to be adopted in staging a Sanskrit drama, and to *Āṭṭapratikārams* which give the meanings of the textual passages with elaborate instructions for their presentation. The book reviewed here belongs to the second of these two types of treatises and forms a typical example thereof.

The *Asokavanikāṇika* is the Fifth Act of the *Āścaryacūḍāmaṇi* of Saktibhadra and the present work deals with the staging of this *single Act* by itself. This, it may be noted, is a feature of the ancient method of staging Sanskrit dramas. The presentation of fully treated single acts would naturally require some indications of the continuity; accordingly, in the present text, the previous four Acts are also briefly traced.

The staging of the single Act of *As'okavanikā* is done through thirteen days, at the rate of six to eight hours of acting a day, and correspondingly the present manual is divided into thirteen sections, styled, 'Acting for the First day', 'Acting for the Second day' and so on. The First day's story commences with Act V proper, introduces the love-lorn Rāvaṇa on his way to the Ásoka grove intending to make advances to Sītā, and elaborates on his mental conflicts. From the Second to the Sixth day there is a retracing, in brief, of the story of the previous Acts, ending with confining Sītā to the Ásoka grove. The Seventh day takes up Act V from where it was left off on the First day and elaborates on Rāvaṇa's *Udyānapravesa*. The Eighth to the Twelfth days are taken up by an elaborate representation of Rāvaṇa's self-effusing observations on his past achievements, and his going up to the Ásoka grove. The Thirteenth day presents the culminating scene of the Act, Rāvaṇa's advances to Sītā, her stiff rebuff, Rāvaṇa threatening her with the *Candrahāsa*, Maṇḍodari restraining him from that cowardly act and his exit with the remark that he would see it to a finish the next day.

Two things deserve special notice in the production of Sanskrit dramas as exemplified in the manual under review, as also in the other works of this class. The production concentrates and elaborates on chosen sections, keeping the trend of the plot. But the chosen pieces, especially the verses, are elaborated in the most extensive and delectable manner so as to bring out delicate shades of meaning and extended interpretations which even the author of the original might not have conceived. Secondly quite often, anecdotes or allusions referred to in the text are elaborated even as to take up a whole day's acting, as for instance, the churning of the ocean in the present manual, based on the reference to the rising moon. It may also be noted that humorous and heroic situations are exploited to the maximum.

Since the language of these manuals explaining the production of Sanskrit drama in the traditional Kerala stage is Malayalam, it would be a good idea to render some of these

and the first edition of the first volume of the Samskrita Ranga Annual. The first volume of the Annual is now available for sale. The second volume will be published in due course of time. The Annual is a publication of the Samskrita Ranga, a registered society, and is a periodical publication. The Annual is a publication of the Samskrita Ranga, a registered society, and is a periodical publication. The Annual is a publication of the Samskrita Ranga, a registered society, and is a periodical publication.

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CONTENTS

Annual Report and Audited Statement of Accounts, 1958-59.

Lakṣmi Svayamvara (One-Act Prekṣāṇaka in Sanskrit)—*Dr. V. Raghavan.*

Drama, Dance and Music in the works of Bāna and Harsa—*C. S. Sundaram.*

Kālidāsiyārūpakeśu apradhāna-strīpātrāṇī (Minor Women Characters in Kālidāsa's dramas)—*S. S. Janaki.*

Production of Kālidāsa's Plays in Ancient India—*Dr. V. Raghavan.*

The Hāsyacūḍāmani of Vatsarāja—*V. S. Venkataraghavachari.*

Sanskrit Drama in Russia—*Dr. V. Raghavan.*

The First Annual Day Celebrations of the Samskrita Ranga.

Sanskrit Drama in Italian: Review—*K. V. Sarma.*

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